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ABSTRACT

The following papers are included: "Foreword" (Bridget McConnell); "Introduction" (David J. Jones); opening addresses by George Robertson MP, Shadow Scottish Secretary, and by Charlie McConnell, Executive Director, Scottish Community Education Council; and speech by Christine Hamilton, Deputy Director, Scottish Arts Council; "Keynote Speech: Memory and Representation: The Arts & Social Change in South Africa" (Ingrid Fiske); "Keynote Speech: Movements in the Undergrowth" (Paul Nolan); "The Therapeutic Function of Adult Education in the Arts" (Timothy Buell); "The University of the Third Age" (Helen Cairns); "Ethnic Minority Participation in Access to Higher Education Arts Courses" (Margaret Davidson); "A Comparison of How Two Types of Visitors Use Their Own Resources in a Fine Art Museum" (C. Dufresne-Tasse, A. Weltzl-Fairchild); "Self-Direction in Adult Art Education" (Paul J. Edelson); "Dutch Andragogy and Museum Education" (Bastiaan Van Gent); "Theatre Artist & Traditional Entertainers as Adult Educators in Africa--The Sierra Leone Experience" (Charlie Haffner); "Visual Realities: The Creation and Transformation of Meaning through the Visual Arts" (Jacquie Johnson); "Nottinghamshire Next State" (David Johnston); "Significant Connections: How a Supportive Group Fosters Adult Creative Experience" (Carolyn Jongeward); "'The Human Seriousness of Play'--A Proposition for a Neglected Art Form--Mime" (Pat Keysell); "Adult Participation in the Visual Arts--Conservation or Change?" (Kaye Lynch); "Behind the Lines" (Carl MacDougall); "Fife Arts and Crafts Enterprise Training (F.A.C.E.T.)--A Case Study in User Involvement" (Callum McGregor); "A Singular Collaboration, Adult Education, & the National Collection of Modern Art at Tate Gallery, Liverpool: A Study in Practice and Effect" (Anne MacPhee); "'In From the Cold'--Disability Awareness and the Arts in Adult Education" (Jill Maguire); "Cultural Erosion or Empowerment? Arts Development in the Highlands and Island of Scotland?" (Kate Martin); "Museum Studies--Collaboration and Opportunity" (Nicole Mezey); "A Night at the Opera" (Gerald Normie); "Art for Adult and Technology Education" (Kenneth E. Paprock); "Local and Regional

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Culture in the Czech Republic" (Slavomir Plicka); "If I Can't Dance It's Not My Revolution--Cultural Action in Scottish Communities" (Stan Reeves, Vernon Galloway); "Persuading the Politicians" (Eric Robinson); and "Traditional Song and Artistic Renaissance in the Middle Years" (Sheena Wellington). (MN)

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ED 414 470

One World, Many Cultures

Papers from the Fourth International Conference on Adult Education and the Arts
10th-14th July 1995 St. Andrews Scotland

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MANY CULTURES

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"ONE WORLD, MANY CULTURES"

Papers from
The Fourth International Conference
on
Adult Education and the Arts

Edited by

David Jones
The University of Nottingham

Bridget McConnell
Fife Regional Council

Gerald Normie
The University of Warwick

FIFE REGIONAL COUNCIL
the ARTS
in FIFE
EDUCATION COMMITTEE

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A Welcome to the Kingdom of Fife

It was my pleasure on 10th July 1995, on behalf of Fife Regional Council to extend a warm welcome to all delegates attending the 4th International Conference on Adult Education and the Arts in St Andrews running from 10th –14th July.

The 'Arts in Fife' – Fife Regional Council's arts unit was asked to host and organise this Conference in recognition of its nationally acclaimed work in the area of arts and education over the past 30 years, as well as being a good example of how a local authority can support and develop the potential of individuals and communities, through the support and development of arts and adult education services.

This Conference was a truly international one, with delegates representing 17 different countries – Belgium, Canada, Czech Republic, Denmark, England, Hong-Kong, Israel, Italy, The Netherlands, Northern Ireland, Republic of Ireland, Romania, St Lucia, Scotland, Sierra Leone, South Africa and the USA.

The very fact that so many countries were represented indicates the common values, goals and interest we share across the globe and the importance we place on adult education and the arts, and on access to these services for all our peoples.

It is my hope that the Conference and this publication play some part in raising awareness internationally of the rightful and central role arts and education should have in the lives of men and women in all nations and help secure ongoing support for these services by our local and national governments.

Fife Regional Council is delighted to have hosted this Conference and it is our wish that the time spent in Fife by delegates was both worthwhile and memorable.

Councillor Robert Gough, CBE JP
Convener
Fife Regional Council

About the Editors

David J. Jones

David Jones studied painting and pottery at the Leeds college of Art before going on to Goldsmith's College to train as a teacher. He gained a Diploma in Adult Education and an M.Ed from the University of Manchester and a Ph.D from the University of Nottingham. He has always taught in the post school sector, firstly in a further education college, then as head of an adult education centre. He eventually moved to the University of Nottingham where he became involved in teacher training for adult education.

Throughout his career he has been involved in promoting the arts, both through adult education and as an active member of local, regional and national arts organisations including a period as Chair of the Education Liaison Committee and member of the Community Arts panel of East Midland Arts; Treasurer of East Midlands SHAPE, Chair of Blackfriars Youth Theatre and Chair of Lincolnshire & Humberside Contemporary Crafts. David is also a founder member of the British and North American Network for Adult Education and a member of the Council of the Standing Conference on Teaching & Learning in the Education of Adults. He has published extensively in the area including his book "Adult Education & Cultural Development" published by Routledge and has acted as a consultant to adult education and arts organisations both in Britain and abroad. He has been one of the main organisers of the five International Conferences on Adult Education & the Arts. He is currently a Senior Lecturer in Adult Education and Warden of Pilgrim College, Boston, Lincolnshire.

Bridget McConnell

Bridget McConnell is Principal Arts Officer with the Arts in Fife, a unique Arts unit within the Education Department of Fife Regional Council. Formerly with Stirling District Council as the first Scottish Local Authority/Scottish Arts Council funded Arts Development Officer, and before that Curator of the Doorstep Gallery, Fife's travelling Art Gallery, her remit has been the development of Arts programmes within a broad social and community education policy framework. She has a wide interest in the policy, practice and management of the Arts and Education having been a junior music student at the Royal Scottish Academy of Music and Drama, gaining a MA(Hons) in Fine Arts from St Andrews University, a Management Diploma from Dundee College of Commerce and an M.Ed from Stirling University. She is currently Chairperson of both the Scottish Local Authority Arts Officers Association, and the Scottish Youth Dance Festival, Vice-chair of the Scottish Arts Lobby, an Adviser to the Scottish Arts Council Performing Arts Department and an External Verifier for SCOTVEC Arts and Leisure Managment courses.

In 1987, she was awarded the first British American Arts Association/University of Minnesota Fellowship. She has written and presented a number of papers on Arts, Education and Leisure policy and practice, including "Arts & Adult Education in Fife" published by the Free University of Brussels in "Truth Without Facts" (1995), selected papers from the first three international conferences on adult education and the arts. Bridget was the 4th International Adult Education & the Arts Conference organiser.

Gerald Normie

Gerald Normie joined the staff of the Open University during its first year of existence in 1969 as Regional Director for the North West of England. He also served concurrently for some years as the Open University's Northern Ireland Director. Before then his career had been in teaching, organising adult education and educational administration. As Assistant Education Officer for Leeds he was responsible for the introduction of the Leisurecard System which linked adult education with the arts.

For most of his time with the Open University he served as the University's Senior Adviser for Adult Education and maintained academic contact with a large variety of adult education organisations in Britain and abroad. He was also concerned with the training of adult educators and in particular with the training of prison education officers. He organised for the Open University a series of international conferences on different aspects of adult education among which were the first conferences on Adult Education and the Arts.

He is currently an Associate Fellow in the Department of Continuing Education at the University of Warwick and has organised international conferences and study travel for adults on behalf of the Department. He acts as consultant for and organiser of conferences for a variety of organisations in several countries. He was a founder member of the British and North American Network for Adult Education and is a member of the Council of the Standing Conference on Teaching and Learning in the Education of Adults. He has written on comparative adult education curriculum development and prison education and has acted as joint editor of various publications including "Truth Without Facts" (1995), selected papers from the first three conferences on Adult Education and the Arts.

Foreword

The International Conference held in St Andrews between 10th–14th July 1995 was the 4th in a series of conferences which has looked at various aspects of Adult Education and the Arts.

The first was put on by the Open University in Oxford, the 2nd by the University of Warwick, again in Oxford and the 3rd was organised by the Free University of Brussels. The 5th is planned for Israel in 1996.

The detailed planning of the 4th Conference was in the hands of a small committee consisting of myself, Dr David Jones, Warden of Pilgrim College, University of Nottingham and Gerald Normie, University of Warwick. The committee was assisted in its work by an advisory panel including Professor Dr Bastiaan Van Gent, University of Leiden, The Netherlands, Dr Willem Elias, Free University of Brussels, Charlie McConnell, Scottish Community Education Council and Christine Hamilton, Scottish Arts Council.

The Arts in Fife was asked to arrange this Conference so that it would particularly reflect the theme of adult education and the arts as a vehicle for social change and community and individual development. With this theme in mind and the international context, papers and case studies were invited from a wide range of organisations and individuals world-wide, including arts, museums and education managers, artists, adult educators, researchers and academics. The papers and case studies hopefully reflect this mix of backgrounds and interest.

We were particularly delighted to have the Shadow Secretary of State for Scotland, George Robertson MP address the Conference, as well as Charlie McConnell, Director of the Scottish Community Education Council and Christine Hamilton, Depute Director of the Scottish Arts Council. Their papers clearly indicate interest in, and support for, Adult Education and the Arts in Scotland at a national level.

Obviously an event such as this Conference involves a lot of hard work by a number of people. In particular, I would like to thank David Jones and Gerald Normie for their support, advice and editing of papers, members of the Advisory panel, the Scottish Community Education Council, the Scottish Arts Council and the Musicians Union. Last but not least, thanks to all contributors to the Conference programme and this publication, especially our keynote speakers –Ingrid Fiske from South Africa's University of Cape Town and Paul Nolan from Northern Ireland's WEA (Workers Educational Association) both of whom gave witness to the central role of Arts and Adult Education programmes in the rebuilding and development of individual lives and new communities. Indeed, the title of this publication is inspired by Ingrid Fiske's description of the multicultural festival – "One Nation, Many Cultures" – preceding and following Nelson Mandela's historic inauguration on 10th May 1994. In St Andrews we too experienced many cultures, yet left with a deeper understanding of our common humanity and a shared sense of purpose in our work.

On behalf of the Organising Committee, I would like to thank the Arts in Fife staff who have been responsible for all the organisation and administrative support throughout the year and during the Conference week itself. A successful and enjoyable Conference was the result of their hard work.

Finally, the Conference in Fife has ultimately been possible, only as a result of the vision and commitment of Fife Regional Council to a progressive arts and education policy over the past 30 years. Its governing principle throughout this time has been to provide a service of quality that is accessible and of benefit to as many people and communities in Fife as possible. The subject of this Conference is close to the hearts and minds of Fife Regional Council members and I am in no doubt that the discussions, debates and exchanges which took place during the Conference will inform and assist the future development of Arts and Adult Education in Fife and beyond.

Bridget McConnell
Conference Organiser
February 1996

Introduction

Off the west coast of Scotland on the Hebridean Island of Mull in the town of Tobermory there is a recently opened arts centre. It is known as the Tobermory Centre and its publicity describes its purpose as *to support and strengthen the rural culture and community in coastal and island areas of northern Argyll, and to provide opportunities for personal development and creative expression for people of all ages, background and ability.*

The Centre not only serves the towns and villages on the Island of Mull but sees itself as being at the Centre of the old sea routes linking the island to communities on the mainland and adjoining islands. This perspective transformation which sees the sea, not as a barrier but as marine highway, is central to the conception of the Centre and to the definition of the local community.

The Centre, through offering building based facilities and through outreach work, provides an opportunity for local people to practice and develop traditional Gaelic art forms as well as for visiting artists and performers. The building is the old Tobermory Primary School, remembered by many islanders, which is to be restored from a state of dereliction to become the focus and base for the Centre.

There have been extensive consultations with local people to ensure that the Centre is in tune with the needs of the area. The organisers have undertaken a skills survey to establish a 'culture bank', a database of the skills, performances and events which local people can contribute and make available to the wider outreach community.

The Island has always had a strong rich culture based in the Gaelic tradition but at the same time has kept firmly in touch with developments in the last decade of the twentieth century. One is just as likely to hear Take That as a traditional Gaelic song as one walks past the community hall. What the Centre provides is an opportunity for local people to take charge of their own cultural expressions.

In a small village on the outskirts of Weifang in Shandong Province in the People's Republic of China people have used their spare time to make kites, ever since the Song Dynasty. Like 80 % of the population of China they are peasant farmers, and earn a subsistence living from working in the fields.

But now, when they are not working in the fields they have set up a workshop to develop the traditional craft of kite-making as a way of supplementing their income. As well as a whole range of kites, each one made by hand, they use the same traditional wood block printing techniques to produce calendars and other print based products. They have organised their lives so that, when it is time for sowing and planting their crops they close down the workshop, as they do when it is time for harvest. But in the meantime they go to the factory where they cut, heat and bend bamboo for the frames and cover these with printed silk to make the kites. In another section people are inking up the wood blocks and printing traditional designs.

But the traditions are developing. Some of the designs are based on 20th century themes and depict aspects of life in contemporary China. Here too people have taken charge of their own cultural history and are taking it into the twentieth century.

What these two examples have in common is that in both cases, the local community have taken charge of their own cultural activity and made it an important part of their social and working life. Whilst both these examples, on the face of it, are rooted in the folk tradition it should not be thought that they exclude activities from a more classical tradition. It is this dualism, this refusal to value one tradition as somehow higher or better than another tradition which is a central characteristic of the post-modern philosophy which seeks to explain the cultural activities of contemporary times.

In this, the Fourth International Conference on Adult Education and the Arts, the event took as its theme the idea of adult education and the arts as a vehicle for social change and community development. Viewing the arts as having an instrumental role in development is not new. The arts have, ever since Stone age men and women painted in caves, had a function which was central to the life and the well-being of the community.

The arts have a dual role in this respect; they can celebrate both tradition and change. They link the past to the future. The arts, and education in and through the arts, can celebrate traditional values and they can reflect and encourage development. Once adults have the confidence and skills to participate in the arts, as creators and performers as well as appreciators and audiences, then they can celebrate and enjoy their communities and their local cultures.

Museums and galleries often have collections which reflect the cultural histories, not only of the dominant culture of a given country but also the cultures of the ethnic minority groups in that country. Such collections and exhibitions provide a means to help the members of ethnic minorities to explore their own cultural history, especially second and third generation immigrants who have no first hand knowledge of their historical roots, as well as a means to help members of other groups in society to explore cultures of ethnic groups other than their own.

In many countries the growth in regional museums provides a means whereby adults, either individually, in families or in adult education classes, can celebrate regional cultural differences. The central value in doing this lies in the implicit recognition of the worth of the other. Instead of seeing difference as threatening, as strange and alien, we are invited to celebrate and enjoy and attribute value to a culture other than our own.

Sallie Westwood, in her paper, 'Constructing the future: a postmodern agenda for adult education'[1], discusses culture and identity and explains how the works of many contemporary artists share the themes of postmodernist cultural practices.

> 'The first and major premise is the breaking down of the barriers between 'Art' and popular culture. Secondly, the objective is to deconstruct the barriers between different art forms.'

She goes on to point out that food, music and *clothes are an inter-cultural and inter-ethnic admixture from across the globe.* Many contemporary art forms, from Band Aid concerts to soap operas and television drama are shown as evidence that we begin to read popular culture and its pleasures differently '*and in* 'New Times' *are much less dismissive of the politics of culture, offering instead a centrality to struggles around representations and within cultural politics.*'

Westwood sees the work of adult education in the field of cultural politics as providing opportunities to be counter-hegemonic and thus empowering. In drawing attention to the relative nature of value systems in the arts, the adult educator can give value and legitimacy to the cultural expressions of those who are not represented by the international art market nor the traditions of aristocratic cultural patronage.

Adult education is seen as having an instrumental role in this process which is not as yet totally fulfilled. There is a need to examine the curriculum of adult education; to break free from the ways in which much that is on offer is confined within the boundaries of the subject categories which reflect an earlier age. If adult education and the arts are to run parallel with the ideologies which have come to characterise the *fin de siècle*, then there is a need for a reappraisal of what is provided. It is no longer enough to arrange courses on the history of the Impressionists; we must move from the Art history paradigm of Kenneth Clark to the cultural analysis of Raymond Williams.

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[1] Westwood, S., 1991, 'Constructing the Future: a postmodern agenda for adult education' in Westwood S. And Thomas J.E. (Eds.), Radical Agendas? The Politics of Adult Education, NIACE, Leicester.

Adult education and the arts can also join forces in raising issues of local, national and international importance. From drawing attention to the living conditions in a particular neighbourhood, using drama in health education, to celebrating cultural identity, and often oppression, through dance and carnival, the arts are a potent educational force which can lead to the politicisation of communities.

These are the papers from the fourth international conference on the theme of adult education and the arts. The first two conferences were held in Oxford and the third one was held at the Free University of Brussels. This fourth conference at the University of St. Andrews, Scotland took advantage of the rich diversity of Scottish culture, distinct as it is from the culture of neighbouring England and the other countries which make up the United Kingdom.

The papers presented addressed the central theme in a number of different ways. In the first place, they speak with a range of different voices. Some are written by practitioners in the arts, others by adult educators and organisers. Some come from people who work in museums and galleries and others are by researchers and academics. What they have in common is that they address the theme of the role of adult education and the arts in social change and community development.

Some of the papers take a historical perspective whilst others describe projects and activities which are more recent. Some papers are theoretical and others relate theory to practice. There are those which describe examples of good practice relating to the theme of the conference.

Following this introduction are the addresses by the Shadow Secretary of State for Scotland, The Director of the Scottish Community Education Council and the Depute Director of the Scottish Arts Council. After this are the two keynote papers which began the conference. The first is by Ingrid Fiske from South Africa and the second by Paul Nolan from Northern Ireland. Hereafter the papers are in alphabetical order of author.

What this compilation cannot provide is an account of the discussions which took place around the papers. It is from these discussions, from the exchange of ideas and experiences, that we hope to influence practice and the future of the arts in adult education and adult education in the arts.

David J. Jones

University of Nottingham

Speech by George Robertson MP, Shadow Scottish Secretary, to the 4th International Conference on Adult Education & the Arts, 10th-14th July 1995, St Andrews.

Labour recognises the vitally important role of the arts and adult education in enhancing both opportunity and people's quality of life. They enrich the lives not just of individuals but of whole communities as well.

The arts have a central role at all levels of endeavour – galleries, the theatre, music, and literature – in defining the values and cultural identity of Scotland, and Labour will continue to encourage the widest possible access to our cultural centres for all Scots.

Access is a vital issue for those people with material or physical disadvantages, and we must encourage the participation of people with disabilities, women, ethnic minoritites, those without jobs and those on low incomes in particular. The arts should not just be the preserve of a privileged elite. It should be about audiences not indulgences.

The measure of a civilised and inclusive society is how much it does in the field of enriching more than just the material interest of its citizens. That is why arts policy and education policy in its broadest sense are so important.

But that is not just a matter for national politicians. It has to be seen as a local activity – and where a partnership between public and private finance is at the heart of making events happen.

The role of Scotland's councils in promoting the arts has been one of the great success stories of the past decade. Not only has spending in real terms increased by 128% but over 50% of Scottish local authorities now employ dedicated arts officers and have adopted arts plans.

And, for example, Labour in Edinburgh supports the Edinburgh Festival, the Fringe, the Science Festival, the Lyceum Theatre and Theatre Workshop, the Scottish National Orchestra as well as many community arts groups. And thanks to a vigorous Labour council, Glasgow was European City of Culture in 1990 and will be UK City of Architecture & Design in 1999.

In order to ensure that the achievements of the past decade are maintained and built upon, there is a need for a coherent, overarching cultural strategy for

Scotland that reflects its distinct national identity and which brings together and co-ordinates the work of the many organisations involved in the arts in Scotland.

Labour is committed to working with our local councils, our universities, colleges and schools, our museums and art galleries to continue to build on Scotland's growing reputation for excellence in international festivals and arts. Nationally and locally the arts matter. They need nourishment and they need political commitment. That's what they can expect from the next government.

The local dimension to the arts is of enormous importance – the national scene may produce the big names and the glamour of the concert hall, the opera and ballet – but in terms of including the mass of the population it is so often what is done locally, funded locally and encouraged locally which makes the most impact.

Local councils have through schools perhaps their biggest role to play in promoting and cultivating a cultural awareness. But schools are only one vehicle because locally theatres, festivals, museums, libraries, galleries as well as specialist and cultural arts staff spread the broad cultural message.

The recent Scottish Arts Council audit of local expenditure in Scotland on the arts showed that local councils are the biggest funders in the arts support market, spending as much as £35 million per annum.

Of course it is all in danger, all of it in the air, because of a radical re-organisation of local government which has left a crisis level of uncertainty in the Scottish arts world.

Labour local authorities will work to end that uncertainty and to bring reassurance to those thousands of areas dependent on local council support for Arts activities – small and large.

But local council support and central government finance for the arts depends in Scotland on the size of the Scottish Office budget, and that in turn depends on the bargaining power of the Secretary of State – 'our man' in the Cabinet.

The Scottish Office budget is one of the biggest in government and it will become a key target in the autumn if the Chancellor is still obsessed with tax cuts for the next election.

They key question for Michael Forsyth will be whether to protect his budget and Scotland or to follow his ideological roots by offering up cuts to the Treasury. Scotland will be watching his every move. Does the new right-wing standard bearer in the Cabinet still hold to his public cash-cutting beliefs or will the Scotttish interest triumph over his old zealotry?

Ian Lang admitted that last year's Scottish public expenditure settlement was particularly tough and many areas were hit badly. Housing, roads, education and even health along with other key services have been badly affected and rolling cuts will take their toll over the next two years.

If Michael Forsyth offers further cuts in his budget which deepen the misery and compound the problems then he will be rightly condemned all over Scotland.

The little noticed Scottish Office decision in the last ten days not to cap Strathclyde Regional Council who were over £70 million over the government's instruction was a clear admission that Strathclyde was, as we repeatedly said, singled out unfairly last year for special punishment. It is absolutely crucial that the future Scottish Office budget does not become the sacrificial lamb on the altar of Forsyth's fundamentalism.

As the Social Justice Commission recently concluded, "*The first and most important task for government is to set in place the opportunities for children and adults to learn to their personal best. By investing in skills, we raise people's capacity to add value to the economy, to take charge of their own lives, and to contribute to their families and communities. 'Thinking for a living' is not a choice but an imperative.*"

Labour's vision is one of national renewal, of a society where power, wealth and opportunity are in the hands of the many and not the few. And central to that vision must be the transformation of our old education system designed to serve an academic élite and which failed the rest into a means of lifelong learning.

We have to escape that apartheid in the idea of learning where education is seen as a high status academic exercise and training is categorised as of lower status and solely a set of activities geared to the workplace.

Expanding opportunities for higher education is important but 'lifelong learning' is a much broader concept and includes adult further education. Moreover, 'learning' is not the same as 'schooling'. 'Learning' encompasses education provision *beyond* the school or workplace.

In the next century, individual economic security will come not from a job for life but from skills that last throughout life. And given the pace of technology and economic change, these skills must constantly be renewed. In the new global economy, only those national economies that are both skilled and constantly upgrading their skills will survive and prosper.

Adult and continuing education has been described as the Cinderella of education and training policy. Yet it is an integral part of any strategy for lifelong learning and Labour is committed to ensuring that it continues to grow and prosper.

Since the creation of the Open University by the last Labour government we have seen dramatic changes in higher education with a system designed for, and recruiting mainly from an élite of young people, now transformed to a system where adult learners are a growing majority.

In 1992 adults constituted 60% of those enrolled in higher education institutions. In the last decade there has been a 20% increase in mature women studying. 12% of all mature students are in the Open University. These are remarkable statistics and represent a revolution in the education scene.

But despite the enormous advance in literacy and numeracy during the 1970s and early 80s, the need to offer new opportunities and develop new skills has never been greater. If we are to prosper as a nation in the next century we must do more than get back to basics – we must go beyond them.

We must recognise that the new technological age of the information superhighway, for all its promise, is a threatening vision to many in our society. For many people, the information revolution promises not to enrich their lives, but to erode their prospects. Its promise is not one of opportunity, but of insecurity, obsolescence and alienation.

In the fast-changing world of information and communication technology, the danger of a deepening economic and social divide is greater than ever. That is why it is imperative that we invest now in a programme of lifelong learning that will enable all our citizens to take advantage of the many new opportunities that are now available.

Twenty years ago, the average worker's skills lasted between seven and fourteen years. Yet half of the skills acquired today will be out of date within three to five years.

The sceptics who said it couldn't be done have been proven wrong. Today the Open University is by far the largest higher education institution in Britain. At 103,000 students, it is almost twice the size of London University and four times the size of Glasgow and Edinburgh Universities combined.

One of the most exciting ideas in this field is the University for Industry that has been proposed by my colleague, Gordon Brown. Such a university could, I believe, do for skills in the workplace what the Open University has done for thousands of adults since 1969. It will harness the new information technologies to provide high quality vocational and non-vocational courses for use at the workplace, to empower people to take control of their own skills and career development and to provide access to skills and transfer technology to even the smallest firms.

It will be a unique self-financing public/private partnership utilising the distinct advantage we already have in this country in the distance learning achievement of the Open University and the huge potential of the BBC.

Market forces will never be enough to bring such a project to life. Only government can fulfil the job of co-ordinating and guiding the process and making sure that all parts of the equation come together.

The combined theme of this conference rightly links education with the arts because they are intertwined. In a combined approach to developing learning and awareness of the rich contribution of all the arts we can break the boundaries which have limited us in the past. Our cultural roots lie in our past but our future too depends on our cultural identity and advantage.

Speech by Charlie McConnell, Executive Director, Scottish Community Education Council to the Fourth International Conference on Adult Education and the Arts, 10th July 1995, St Andrews

The Scottish Community Education Council is the Government's national organisation established to support those active in community education to meet the learning needs of people in communities. We advise the Minister of Education and local councils, national agencies and the voluntary sector. We validate and endorse professional training in the community education field, including adult education, up to degree and post graduate level and we act as a national resource centre providing information, publications and other services to practitioners in the field of adult education, community work and youth work. In Scotland adult education is seen as part of the broader concept of community education. The Arts too have played an important role in community education, not least here in Fife where Arts in Fife is an integral part of the local authority's Community Education Service.

So it is with great pleasure that the Scottish Community Education Council is co-sponsoring this the Fourth International Conference on Adult Education and the Arts. The arts are a rich part of community education. Practice in Scotland presents evidence of the breadth and quality of community based arts activities which are an opportunity for individual enrichment and learning, for building up communities and for addressing a range of community concerns.

I also have a personal interest in the community arts movement. My sister is a community artist who for over 25 years has used the medium of music and drama to animate and empower children and adults and those with special learning needs to express their creativity and their talents. I have to blame the community arts as one of influences that brought me into the community education field. I was reminded of this some three years ago when I attended the International Community Education Association Conference in Budapest hosted by the Hungarian Association for Community Development. Here delegates had an opportunity to see the dynamic work that adult educators and artists using community development techniques had been able to achieve. I remember commenting on a panel discussion at the end of that conference, that we in the west had much to learn from our colleagues in central Europe in the rediscovery of an active participative culture.

I have long felt that cultural class based élitism, the cultural dominance of the television society and an all too often debasing popular media have created a passive and culturally poor society here in Britain. While undoubtedly television is a window on the world, a window of access, it is nonetheless a window through which we all too passively observe the arts, where the arts are something other people perform, that other people paint, that other people present and that we watch. I am one of those many millions in our society who after years of schooling and higher education are still unable to play a musical instrument, for whom music is something I listen to rather than create or perform. I used to love art at school, until I was about 14 I was usually top of the class. Through the wisdom of the timetable planners as we moved into our GCE's we were given choices. Against art was put history, against music was put geography. I was advised to drop art, although I stayed with music and passed it. Twenty five years ago the place of the arts in the school curriculum however was marginal. I have to say that I do not think all that much has changed. We still have a situation here in the formal schooling system in Scotland where the arts, in their broadest sense, are still perceived as a largely extra curricular activity, an activity for which parents individually or through school fundraising events have to pay. It is indeed often only through adult education that many return as active creative participants in the arts.

Earlier this year my Council launched a national campaign in Scotland entitled *Scotland as a Learning Society*. Our vision, outlined in that document, was to build a learning society in a way that would lead to improved resources and services and raise the aspirations of those involved in education. The building of a learning society would not only involve the formal and informal education services but all the institutions, organisations and structures in our society. People learn in many different contexts and they learn better and more effectively if the whole society in which they live regards learning as a natural activity for people of all ages.

Our argument was that neither training systems, nor educational institutions, nor informal learning opportunities – no matter how good the quality – will be enough on their own to meet the learning needs of society. A learning society is one whose citizens value, support and engage in learning as a matter of course in all areas of activity. The arts are a critical dimension of a rich and enriched learning society. Enthusiasts for the Scottish tradition in education have made much of the poor but talented "lad o' pairts", whose eventual success in our education system is presented as the proof of its openness and essential fairness. Engage in a debate and you will have to contend with the contrast between the high value which Scottish people often place on education and the mixed feelings and reactions which many of them display towards it in practice. The present system is certainly less democratic than is often claimed. It is individualistic and tends to reinforce gender stereotypes. All too often it creates a sense of failure in many at school who do not succeed in climbing the competitive ladder, it fails to sustain beyond school participation rates in adult education compared with most other countries within the OECD. Only 20% of the adult education population in Scotland engage in organised learning compared with 24% for Britain as a whole.

Nevertheless the current adult education scene in Scotland is characterised by good community based adult learning initiatives which have succeeded in engaging adults who do not normally seek out learning opportunities, the non participants, the socially excluded. A further strength of the Scottish system in recent years has been the growing cross-sectoral adult educational guidance networks. Adult Learners Week, an annual event where adult educators link up with the media to promote adult learning has also played an important part in this development. But these features are highly vulnerable to ad hoc and short term funding arrangements and to the current changes in the structure and organisation of the education system due to local government reform.

Why are we campaigning to make Scotland a learning society? And why am I arguing here today that the arts should be part of that campaign. There are several reasons. The first is because a great deal of human potential is being neglected by the present system. Talents are being wasted. This restricts and reduces the individual's capacity for growth as well as their contribution to the economic, social and cultural life of their community and the country as a whole. Secondly, because a democratic society needs its people to possess a high degree of critical awareness. Unless they acquire the critical skills to cope e.g. with the power of media manipulation and to interpret and respond to social, political and economic trends, society and the individuals within it will suffer. Third, because learning is a profoundly social activity as well as an individual one and our social relations need strengthening. Learning alongside other people assists social communication and promotes collective understanding. Fourthly, because the protection of the environment depends upon people acquiring high levels of knowledge and understanding of our world well beyond their current levels. Learning can lead to active ways of living in society which make more modest demands on the world's natural resources than the high-consumption lifestyles of many people today. Fifthly, because even the most progressive schools are just not able to meet all the learning needs of our young people. In a learning society effective schools whould be a vital element in a lifelong educational provision. And sixthly, because we need to support the potential and capacity of people to contribute to the economic development of their society, both through business/education partnerships and through targeting those adults not in work.

What role can the arts play in such a campaign? Perhaps I can give some examples. I have argued that far too much human talent and potential is being neglected by the present educational system. Adult educators and artists need to develop strategies whereby 'arts' resources such as libraries, theatres, museums, cinemas etc, are accessed by under-represented groups, non participants and the socially excluded. We need to unlock and tap into this broader resource and expertise, utilising these for adult learning and critically developing outreach programmes.

I have argued that a democratic society needs its people to possess a high degree of critical awareness. I have given the example of people needing to acquire critical skills to cope with the power of the media. The challenge here for the arts and particularly those working in the visual arts and those using video and alternative forms of film production is to work more closely with adult learners and community groups to help to demystify the media, to enable people both to produce alternative media and to acquire a critical understanding of what the Glasgow Media Group have called "Bad News".

I have argued that learning is a profoundly social activity as well as an individual one and learning alongside other people assists social communication and promotes collective understanding. The arts clearly are a medium for communication. Artists with adult educators can help individuals and groups to communicate their concerns, to understand and to analyse the world around them, to build more supportive and in some cases therapeutic and self-help community action.

I have argued that the protection of the environment depends upon people acquiring levels of knowledge and skills in order to change their lifestyles. It is here that artists must work closer around environmental themes with environmental action groups, helping people to understand issues of lifestyle and consumption through environmental arts education.

I have argued that we need far more extensive business/education partnerships. Artists, in the broadest sense, can be part of this partnership engaging e.g. in the workplace and through links with companies, trade unions and unemployed groups highlighting the importance of lifelong learning through the arts and its value to employers e.g. as staff development.

There is growing evidence of increasing education and arts partnerships, multi-disciplinary interventions between people working in the arts, in libraries, museums, the media and adult education. There is however much still to be done if that vision of a learning society is to be realised. Next year has been designated the European Year of Lifelong Learning. Across the European Union there will be a range of trans-national, national and local initiatives. The arts should be part of this action. Article 128 of the Maastricht Treaty introduced a legal base for the European Union in the field of culture. Programmes do exist to fund and support activities at local, national and trans-national level. My own agency, SCEC, through its European service, Eurodesk, has produced a guide for those in education and the arts to access these programmes. Here in Scotland SCEC will be acting as the co-ordinating body for the European year.

In this paper I have argued that those in the arts should be encouraged to be part of the learning society movement. The examples I have given relate to enhancing the arts educational role in, for example political, environmental and vocational education. Perhaps surprisingly for one from the 'informal' sector I have not yet mentioned the purely leisure and non vocational aspects. Tens of thousands of adults each year participate in Scotland in arts classes gaining enormous pleasure and developing their talents and knowledge. These too are part of an enriched learning society and it is critical at a time of funding constraint that public and private sector subsidy and support be given. Through imaginative links e.g. with companies or as part of care in the community programmes adult educators and artists should explore new ways of taking non vocational education to those in work or in care.

With community education there is an important foundation upon which to build. The Arts in Fife, Craigmillar Festival Society, community theatre in Dundee, film animation in Edinburgh, Scottish Chamber Orchestra's community programme across Scotland and the Highland and Islands Arts Enterprises are just some examples. The pioneers of community education and community arts sought to combat perceived inequalities and injustice. Their methods were those of animating local people in the democratic process through accessible learning activities.

Participation and social concern imply partnership, a partnership between artists and adult educators and others concerned with economic and social and cultural development. The arts have a key and central role to play in the development of a learning society, in the development of an active society whichever society we live in.

Speech by Christine Hamilton, Deputy Director, Scottish Arts Council to the Fourth International Conference on Adult Education and the Arts, 10th July 1995, St Andrews

I'v been so and so's daughter
For all of my life
Thigummy's sister
And you-know-who's wife
To be whatshername's mother
S,been a joy – honestly
But will someone please clarify
WHEN WILL I BE ME

The writer, a member of the Petersburn Library Writer's Group, read this poem at a public event at the Library, and said she now felt she knew who she was. The experience that woman had is, in essence, what arts and adult education is about. What I am going to do is to explore some examples, the role of arts and adult education for individuals and for communities. I will then look briefly at the role of the Scottish Arts Council, the national agency for funding and developing the arts and, finally, have a look at one issue which I think needs our careful consideration if we are to move forward.

ARTS IN SCHOOLS, the Gulbenkian Foundation's seminal study makes the point that there is still a perception of education as something which only happens to children – and only behind closed school gates. They suggest that the broad principle of continuing education should be that it "provides eductional opportunities for whoever wants them, when they want them, irrespective of age or employment." In other words education is a life-long process which only begins at school. Clearly the woman from Petersburn agrees.

Apart from the obvious pleasure of doing something we enjoy, the arts can make a difference to our well being, individual development and self-image.

Here is another example. CREATION OF A NEW SELF IMAGE was a thought provoking piece of public art initiated by Artlink (Edinburgh and Lothians). It took the form of a series of strong stark posters hung the length of Edinburgh's main throughfare, Princes Street, each poster with a challenging message – **voiceless, sexless, redundant, powerless, excluded, brainless, invisible.** The message was clear – Your frame of mind is our disability.

The NEW SELF IMAGE installation was just one aspect of an 18 month project involving a combination of public and private work by seven people.

None of the seven had any previous experience of photography, indeed only one had any previous experience of the arts, so an important part of the intensive work schedule was a series of workshops in basic photography, followed by the building of critical awareness through visiting art exhibitions and galleries, and developing an appreciation of the value of their own work and that of other artists.

The first public installation was a display of images on screen-printed banners in an Edinburgh shopping centre. The group also mounted an exhibition of work at the Collective Gallery which explored more personal feelings and experiences. The main and final public manifestation of the group's work was the Princes Street installation, which seemed to sum up Artlink's aim to "give people control of the creative process of image making". The project did not set out to produce overtly "positive" images of disability but to explore the whole issue of self image and identity.

The positive benefits to the participants of this project in training opportunities, empowerment and self expression almost goes without saying. The impact on the wider community in challenging perceptions and bringing art to the environment is undeniable.

If the arts have a role in transforming self image and perceptions of others, they also can play that role in the wider community.

For those who do not know, Wester Hailes is a housing development built between the late 1960's and the early 1970's. Geographically it is in West Edinburgh, in socio-economic terms it is regarded as being a long way from Princes Street.

Wester Hailes Arts for Leisure and Education (WHALE) was launched in 1992 with an independent management team and two full-time and two part-time workers. Activities that took place during its first phase of operation included the promotion of performances in their theatre, a series of photography projects in partnership with the community education team, and a collaboration with an organisation of parents to produce a play about the impact of HIV and AIDS on relationships.

During what is its second phase, WHALE is offering individuals educational and social opportunities ranging from vocational courses in arts to informal membership of a range of arts groups. You can see WHALE'S work at the Edinburgh Festival. They have established a city centre fringe venue offering a platform for local groups to perform and exhibit and giving the local arts a profile during the world's largest festival. Perhaps the distance between Wester Hailes and Princes Street is not so far after all.

Not only does WHALE'S activities offer opportunities for individual development on a formal or informal basis, they also help to give the community a positive identity and give them something of which they can be proud.

Often the starting point for arts activity of this sort comes from the community itself. In Craigmillar, a similar housing scheme to Wester Hailes, a mother, angry about the lack of music facilities at her son's school, posed the idea of a festival to the school's mothers' club, and from that beginning has developed one of the most famous community festivals in Britain. The festival became an annual event and a catalyst which brought people together, giving them the skills they needed to take social action on their behalf. The scheme now has a range of facilities including a community centre, library, nursery school, playschemes, clubs and day centres for disabled people, and an arts resource centre for drama, art and music. The festival provided a forum which gave residents the opportunity to articulate their needs and a vehicle with which to act collaboratively for the common good.

Let's also look at the impact of the arts on society as a whole. Project 11.92 is a dance project in Glasgow which works with young people and adults who come from a variety of social backgrounds. Some have learning difficulties, but many of the young people are in care or in Intermediate Centres, some are school refusers or have a history of offending. The two dance groups are held weekly: an open youth group and an integrated group for disabled and non-disabled dancers. The dance is wide ranging and eclectic – belly dancing to contemporary dance. Dance is not usually considered as a way of improving people's social circumstances, but Project 11.92 works. "I just couldn't believe my eyes when I saw him," said a mother of a teenage boy with behavioural problems. "You just would not have thought it possible." "There's a pretty visible difference in their behaviour," said a day care officer. "These children are not clubbable. They won't take part usually, but dance has been different."

Some of you may have difficulty with seeing involvement in the arts as a form of social control – a way of dealing with those who seem to be beyond the bounds of society's limits. But it has to be said that this kind of activity helps to direct energy in a more positive way and is a cheaper and more humane option than locking up and throwing away the key. However, we do have to be careful about the claims we make for arts, and I want to return to that point later.

But the point still stands that the arts and adult education have a central role in society in developing the individual, giving a voice to those who thought they had none, enhancing skills and confidence, and contributing to the social and economic life of a community.

So what is the role of a national agency like the Scottish Arts Council (SAC) in all this?

It is one of SAC's objectives to remove barriers to the enjoyment and experience of the arts. The priority is to increase availability of and accessibility to the arts, and it is into this area our work in education in its widest sense falls. Creating the opportunities for artists to work with a range of different communities is an important part of this work. For example, in 1993/94 we supported 19 writers, 15 visual artists and 5 dancers to work in residence in a range of settings. SAC also funds organisation like Artlink and Project Ability who work with people with disabilities and also gives support to Arts in Fife, the organisers of this event and a model of excellent practice in developing life long opportunities for the individual.

However, the role of an agency like SAC goes beyond simply the important job of funding. It is our concern, too, to ensure new developments take place, ideas are explored and good practice is followed. An example of this is our work in education.

As I said at the start of my speech, the arts are for life. But the kind of start you get is extremely important. SAC has recently developed an education policy, which concentrates on the area of formal education and identifies our role in advocacy, assisting communicating and networking between artists and arts organisation and the world of education; developing training for artists and for teachers; demonstrating good practice through examples of successful projects and evaluating and researching the impact of arts and education. Some definite moves have been made towards giving that policy life. Through publications, a very successful conference and, most recently, the appointment of a senior Education Officer, SAC hopes to take the policy forward into practice, to turn words into a working model.

Underpinning all the work we support and develop is a commitment to quality. But how do you assess that quality? And equally important, how do you measure the impact of the experience?

Working, as I do, in a quasi Government organisation, I am aware how much importance is attached these days to "measuring outcomes" and "evaluating results". This, I know, is not unique to our own systems, but is true in other parts of the world too. There is a shared feeling amongst artists and those who enjoy and participate in the arts, that this approach is not relevant to the very difficult to define world of "empowerment" and "enjoyment". And, to an extent, I share that view. How can you reduce the feeling you get when you step on to that stage, perform that piece of music, create that poem, sculpt that figure – when you unlock any of these experiences which have been there but not appreciated before – how can you reduce that to a set of numbers on a table and a quantitative performance indicator?

Well, you cannot, of course.

You can, however, develop ways of evaluating the long term impact on an individual, a community and, indeed, on society as a whole using qualitative as well as quantitative measures. Put crudely you can count how many, observe how well, and ask how good. Evaluation cannot and must not become more important, expensive and time consuming than the project or the arts process itself.

However, if that process is to have any meaning, we surely have to understand what happens and what the impact is. We need to know for several reasons. The first is political. This all costs money and unless we can make the arguments and make them stick we are left competing against other demands on public and private funds which can make the arguments.

The second reason is that we do need some kind of shared language which communicates amongst ourselves what works and what does not. The experiences you are going to hear about over the next few days will, I hope, invigorate and enliven you and you will take back to your own areas of work, examples which have inspired you. Knowing what happened, how it happened and what the result was, makes that exchange possible.

And, finally, we owe it to the people whose lives will be touched by this experience. Let no-one kid you that taking part is all that matters. Taking part in something which is enjoyable, challenging, life enhancing – something of quality – that is what matters, and it is the height of arrogance to imagine that those who devote their time to taking part in arts events don't know a worthwhile project from a failure. So we all – artists, funders, facilitators and participants – have a role to play in finding a way of telling each other, and the rest of the world, the importance of what we do and how it can change the world.

KEYNOTE SPEECH:

MEMORY AND REPRESENTATION: THE ARTS & SOCIAL CHANGE IN SOUTH AFRICA.

Ingrid Fiske, University of Cape Town, South Africa

At Nelson Mandela's historic inauguration on 10th May 1994, a festival of multicultural events under the title, "one nation, many cultures," preceded and followed the investiture. These were enjoyed by a jubilant crowd of thousands and millions more on television. But nothing compared with the huge, audible gasp of amazed recognition when a formation of jets and helicopters releasing plumes in the colours of the new flag, thundered overhead. The military might of apartheid South Africa was transformed into a symbol of new, democratic power. They were "*our* planes now". The memory of old might, the representation of new superimposed upon it: the airforce signifier perhaps said more about social change in South Africa than the multicultural arts could ever hope to.

But the inaugural event was, of course, a different creature from the social transformation required to harness the energy and goodwill generated by it. The Government of National Unity (GNU) has embarked on an ambitious Reconstruction and Development Programme (RDP), and the media, the legislatures, and public platforms in both small rural places and large urban centres resound with the rhetoric of reconstruction. But the processes for delivery are very slow after the severe effects of the long apartheid years of unrepresentative government, profligate spending, corruption, disinformation, torture, and social ruin. Mandela himself is the nation's most authoritative moral arbiter. He austerely oversees the development of the new order, while powerfully representing the cruel consequences of the old - even to the gesture of his stooped walk, and the chronic eye complaint contracted during years of working at the quarry on Robben Island in blinding sunlight.

For some, the cornerstone of the new dispensation, for others, its fatal compromise, is the controversial National Truth and Reconciliation Bill, which provides for a Truth Commission with limited powers to hear human rights violations and recommend reparations. The result of years of negotiation, 300 hours of committee hearings and a marathon five hour debate in the National Assembly, it stands as the country's attempt to effect national reconciliation on the basis of respect for the historical record, for human rights, for individual and collective trauma. A central anxiety has been the question of whether the revelations will endanger the fragile peace. For some, political indemnity for murderers and their bosses is too high a price for securing the transition, and will further erode respect for the rule of law. Others argue that the bill will release a

Pandora's box of difficulties that will prove impossible to manage. But with examples from Latin America and Eastern Europe, and hostility to the Nuremberg Trial model, the bill forges a compromise between contesting parties whose agreement is essential for the GNU's continued functioning.

But what are the psychic and cultural processes involved when far reaching social change is underway? Will the RDP and even the Truth and Reconciliation Bill unwittingly encourage cultural and social amnesia? In the intensity of the debate, three grammars have become apparent.

The first is represented by the amnesiac rhetoric of a Danie Schutte, the leader of the National Party's Justice Committee, who eventually supported the Bill in the hopes of "getting the past out of the way". His is a bureaucratic vocabulary unconscious of its resonance, forgetting what else was put "out of the way". The language of the "clean break" turns into the apparently ethical consideration of "forgive and forget" and "life must go on". It expresses a terror that, if we take one glimpse backwards, we may be dragged back into the apartheid underworld.

A second language is the rhetoric of "national catharsis", promoting confession, or some version of "reliving" that will purge the perpetrators and restore the dignity of the victims. Promoters include religious leaders, among others. In her account of the healing of children by spirit mediums in Zimbabwe after the civil war, South African anthropologist Pamela Reynolds records that the healers impressed upon their patients that unless they revealed the truth, cleansing would be ineffective, and unless compensation was paid, recourse would not follow. "Cleansing is the way to clear the heart of anger," declares one of the healers, a process considered necessary for all those traumatized, the complicit as well as the victims, and especially those who had seen blood (21). Though some might consider it psychologized conservatism, purposive ritual interventions may be essential for healing and for the development of normalized social exchange in South Africa too, and such a need for symbolic containment saturates the Truth and Reconciliation Bill.

The third vocabulary, but one which is more suppressed, involves a demand for "reckoning" to resolve the relation between grief and anger, and a thinly masked desire for revenge. It asks for punishments that fit the crime and it often demands a detailed logging of that crime, as if it could be added up into a total sum of meanings. This language has the greatest valency where faith in legal justice or divine retribution or belief in the capacity of the state to act appropriately, is weak. The individual will not cede the act of revenge or accept the mediations of language or the law.

Most people wish to avoid an obsessional attachment to the grievances of the past that might lead to vengeance or self destruction. But equally there is a sense that denial is "negative recognition" (in Des Pres' words), and may bind us to history, and the reproducing of that history, even more powerfully than revenge may. My view is that in most South Africans all three languages of feeling co-exist in turbulent interaction, underpinned by different degrees of guilt, pain, anger and confusion. One of the difficult tasks for artists and educators is to animate those languages by permitting contradictory voices to be heard as testimony or in interpretation, not in order to "resolve" the turbulence but to recompose it.

The addressing of public grievance and pain through legal remedy, is a proper job for government bureaucracy. But the reparative capacity of government is limited, and no work of mourning, at individual or national level, can take place without recourse to other forms of mediation. Appropriate resources need to be found in civil society itself. Healers, ministers, psychologists and educators, amongst others, can mediate between the discourses of the past self and the present self in formalized ways.

But it is perhaps especially in art, its creation, public performance, and interpretation, that the narratives of the past will be developed, confirmed, modified, exchanged. Nobody believes that the Truth Commission will or can produce the full "truth", in all its detail, for all time. It is in the multiplicity of partial versions and experiences, composed and recomposed within sight of each other, that truth "as a thing of this world", in Foucault's term, will emerge. In this mobile current individuals and communities will make and remake their meanings. This constant reconstitution is difficult labour, equivalent perhaps in individual narratives to the personal experience of mourning, recovery and remembrance, and in aesthetic terms to the elegiac imperative.

The ability of artistic transactions to perform an elegiac function has, I argue, especial value at a time of rapid social change. I use the notion of elegy here fairly loosely as a perspective, rather than as a literary form, and am indebted to Peter Sacks' elegant study of the elegy as a practice with "its roots in a dense matrix of rites and ceremonies, in the light of which many elegiac conventions should be recognized as being not only aesthetically interesting forms but also the literary versions of specific social and psychological practices" (2). In his view, the poetic imagination operates most powerfully within "the spaces of absence and dislocation", providing a dialectic between language and the grieving mind. In effect it brings back into our presence the disappeared, in a newly refigured form.

The central drama in elegiac construction is thus the disjunctive process of memory, its traces and asymmetrical rhythms. Loss, suffering and shame are revisited, and their meanings revised. In this process, identity is recomposed. In Walcott's lyrical Nobel Prize speech, speaking of the colonial fracture of Antillean society, he says:

> "Break a vase, and the love that reassembles the fragments is stronger than that love which took its symmetry for granted when it was whole. The glue that fits the pieces is the sealing of the original shape. It is such a love that reassembles our African and Asiatic fragments, the cracked heirlooms whose restoration shows its white scars" (9).

This gluing together may be the key function of art and art education in a time of social change, but it involves seeing and feeling the fragmented, mutilating shards, before the white scar can be celebrated.

Large scale restoration of "the cracked heirloom" is now an established aim of the arts and arts education community in South Africa. New institutional initiatives are underway. Of the existing major national institutions many are demonstrating their adaptation to new conditions. The South African National Gallery, based in Cape Town, has in the last few years made dramatic shifts in its policies, placing itself more firmly within African artistic traditions as well as making educational outreach a more significant element in its commitments and staffing. Other institutions have put their facilities to use for literacy training, language lessons, local government initiatives.

But more compelling, for my purpose, are the smaller artistic initiatives burgeoning in various places in the country, often resulting from unexpected links between institutions, individuals and communities. All invoke a responsibility for public education or re-education. The two I choose to consider here are particularly successful elegiac performances: one an exhibition in the District Six Museum, a new local museum in Cape Town; the other a temporary installation of archival material entitled "Setting Apart".

The first of these, the District Six Museum, was established by former residents to reconstruct the social history of the community and to commemorate community life before displacement. Its site is a Methodist Mission building famous for serving the community in the forties and fifties, and for providing a meeting place for dissidents in the eighties. It is overtly a museum of a Diaspora community intent on reassembling, and asserting, its public memory.

The context for the remembering is crucial. District Six is a large piece of land at the foot of Table Mountain, and was inhabited for a century by working people of all races in a vibrant urban community. Its razing to the ground by apartheid planners, and the scattering of its dispossessed people around Cape Town's bleak "townships" on the sandy Cape Flats, began in the sixties. It has occupied a unique place in the nation's consciousness and conscience, particularly Cape Town's. The name "District Six" has signified for years apartheid's savage attack on family life and its ruthless destruction of the fabric of functioning communities.

An apparently modest exhibition opened the museum at the end of 1994, and is still running. Entitled "Streets", it is constructed around the actual street signs of District Six, which were hidden for decades by a white council worker despite being under instruction to throw them into the sea. These hang above a map of the district which covers the hall floor and is itself covered by a clear plastic sheet. Attached to the columns in the church are notebooks for people to record memories of the streets they lived in, there is calico sheeting on the walls for people to record their names, and visitors who remember special sites, such as shops, cinemas, houses, etc, mark them on the plastic sheet cover on the floor, on which visitors walk. These are both literal acts of recording and symbolic acts of recovery, intended to generate a fuller record. Above the balcony hang banners of famous inhabitants of District Six; along the sides of the hall below are family and archival photographs of the area and reconstructions of individual houses and businesses, filled with donated family mementoes. Ordinary folk and the famous gather, as it were, on the balconies and in the streets again.

The official street registers are also in evidence, demonstrating the various periods of removals which affected the community. Named in 1867, District Six became mainly "coloured" when Africans were removed after 1901. In 1966 the Whites Only declaration resulted in an agonizing and piecemeal system of removals, in which streets and neighbourhoods slowly crumbled. In 1981 the last removals took place. What happens in the register is chillingly logical: first the occupations of residents are deleted, so that there is no sense of economic activity at all. Then the names of residents become fewer and fewer and then, as the houses are demolished, even street names are no longer recorded. By the end it is as if nobody had ever lived in District Six. The strategy of the exhibition is to reverse this fascist pattern of controlled disappearance, simultaneously re-establishing the street names and places, reconstructing the names of the inhabitants, and restoring a sense of the work and community roles people occupied. The official script is thus repudiated, and replaced with a denser, fuller account.

This exhibition has been extraordinarily successful because of this generative impulse. The exhibition pamphlet honours the oral, physical and visual material contributed by ex-residents, their descendants, and others, called here "the private keepers of history". These objects are testimonials, the bridge between the past and the present that Merewether speaks of as "at once mundane and everyday, and yet also an *aide memoire* provoking the desire to remember" (44). Each individual who here reclaims personal history also participates in the versions of the past that other individuals contribute. This work of encounter is an act of mutual respect and commemoration. Reunions after twenty or thirty years of separation are common; discussions, called "conversations" are held for one-time residents; Capetonians who never knew District Six witness, some for the first time, a history in which they were either complicit, or which has been suppressed and denied them; families use the site as a place to pass on family history; older people's memories are particularly revered. The exhibition, appropriately situated in the desanctified but still sacred space of a church, can be seen as a ritualistic text, with its iconography the iconography of memory. The symbolic space brings back into presence the actual, but now destroyed place and community, and in the currents between the objects collected, the people dead and present, and the regulatory edicts, repossession takes place. Personal narratives are valorized by public expression, and memory symbolically walks the "streets", mapping the past.

There are of course some dangers in the enterprise, chiefly a tendency to romanticise the organic nature of the original community before apartheid ravaged it, as well as the potential elevation of District Six to the most important of the groups of removed communities. But these projections will no doubt be moderated when the museum operates shortly what it calls "a shopfront" for ex-residents to contribute their views on how District Six should be developed now. The responsibilities of policy making will surely sharpen the divisions that naturally exist in any existing or reinvented community. This community will be engaged in working through elements of its past, reconstituting them imaginatively and then applying the perspectives gained to the world again. The exhibition and its associated activities succeeds because it performs its elegiac function within such a concretely detailed set of staging devices, permitting both catharsis, remembering, and the "motives of mastery and revenge" (Sacks 18) to be contained in gestures of mourning and repossession.

The second initiative, though complementary, is different in style, its witness bleaker, its trust in renewal and mediation less benign. But it too investigates the relationship between spacial and social topographies, here by interrogating the language of apartheid itself. It attempts to understand the relation of language to space, space to power, power to language, and thus to memory. A young architect, Hilton Judin, is the animator of the installation. Entitled "Setting Apart", it consists of a selection of archival documents, maps, and plans, tracing the imprint of power in the segregation of Cape Town. Judin's argument is multipronged and intense: it is with the collaborationist content of architectural criticism and practice in South Africa, with the language of planning and officialdom, and the introjective power of that language, as much as it is a poetic attempt to produce a revelatory testament out of text.

The exhibition gets its title from Judin's analysis, in his notes to an earlier Johannesburg exhibition, that "by a system of partition, closed borders, confinement, forced removals and concentration, by the action of setting people apart, a spacial and racial hierarchy was developed." His chilling assertion is that this is the most immediate and only culture whites and blacks share. This common identity is the subject of the installation, and it makes for terrifying viewing.

Overtly about the mechanisms of totalitarian control in the periods 1891-1909 (the last years of British colonial administration in the Cape), 1930-32 (the Ndabeni removals) and 1941-1959 (the period of the transition to apartheid under the Nationalist government), the installation uses as witnesses the mass of paper that changed hands as apartheid orders and removals took place, all in the language of a bureaucracy that had total power to talk over the heads of its ciphers. The main "talking back" in the installation is the video sound from four videos where elderly black people speak of the consequences of removal on individual and community life, on social trust, on consequent activism. The narrative of destruction, in voice and in document, is a mutually soliloquised text.

In the Cape Town Castle, where the installation is housed, the large beamed official space is now inhabited by words. They hang in the form of minutes, memos, letters, legal orders, maps, suspended in eleven glass display panels which themselves appear suspended. At first sight the apparatus seems to disembody meaning. One can enter the text and leave it at any point and interpretative signs -either from Judin himself, or in photographs, newspaper texts, slogans, overviews - are few. Viewing becomes a private process of discovery and interpretation.

Judin's device is to select, apparently randomly, from the archival material, so the information is fragmentary, sequenced only by dates and haunting subheadings such as "Tightening of wire fences", "Permission to reside within a municipal area", "Special trains", "My pass is taken away". Documents are interrupted at unspecified points in their narratives. This does not work to shroud or mystify official process. Rather it reminds one that these are not especially singular examples, simply representative among many. So too, the conclusion to an individual story is shown to be of no consequence to the official mind. The spatial ordering of the city, the manipulation of living environments, the public outcomes in the fulfilment of policy, all are represented by data alone: the actual written communications that determined lives and deaths. The documents testify to the way the segregation of space determined not only the unequal distribution of land and resources, but the development of a hermeneutic set of narratives and a rigidly closed civic language in South Africa.

For the exhibition is pre-eminently a meditation on the way language "marks" and determines social meanings. The aim is to display and dissect the syntaxes of official apartheid discourse, the way its language conferred power by naming, ranking, and classifying by race, gender and class. In particular it lays bare the repetitive exclusionary grammar that justified spatial zoning on racial lines.

The bubonic plague of 1901 produced the public health rationale for the early removals. This in turn justified the "testing" of black inhabitants of the city, medical examinations whose value is openly described as the "greater control and regulation of the Native Labour Market". Medicalized language, with its genetic inferences, ("the native peril", "a breeding place of evil and disease") dominates, from 1901 until the fifties and beyond. The microscopy vocabulary of "infestation" and "sickness" becomes a racial metaphor that by its own logic requires the solution of "inoculation" for "immunity". Once defined in sanitation terms, the community is forever branded unclean. Once they have been described as "boys", and in terms of "idleness", the control of African men is seen as a reasonable adult responsibility. Once described as "undesirable" or loose", African women are defined away as superfluous moral vagrants.

Judin's selection procedure exposes other powerful patterns, in particular how the racializing of space became normalized through planning language. One example will have to suffice. In 1951 a set of regulations against Asiatics intones that "no inter-racial change of occupation" be permitted in the controlled area. It then elaborates: "the premise acquires its racial character from its owner. In a specified area if a native occupies the house of a European that house is European". This "racial character of a house" is seen as a rational tool of analysis. Thus were our racial identities forged on the basis of mad, solipsistic arguments.

Finally, the installation demonstrates the controlling practice of regulatory syntax itself. Formal modes of address, official designations, cross-referencing to other regulations, insignias: a whole arsenal of linguistic controls determines and reinforces the impenetrable hierarchical exchanges between the public, and what were meant to be the servants of the public. Complicitous formalities such as "It is my honour to report", "I am directed to inform you" and "I remain sir, your obedient servant" begin and end reports and letters. When "illegal" black inhabitants respond, it is usually in tones of supplication, ("We humbly beg"), using Biblical cadences and rhythms. Of necessity, it is through the semiotics of space that activists elaborate the terms of their opposition, but the letters from organizers nonetheless seem trapped in the categories officialdom had delivered to them, and the exchanges are dominated by disputes about the size of rooms, the height of walls, the number of bathrooms etc. Authorisations, refusals, exceptions: they all enact in interchangeable language the professional complicity of doctors, planners and engineers with government officials. And though the voice of the state is not monotonic, with a pitch sometimes patient, sometimes paternal, occasionally desperate, it is always technical, controlling, apparently immutable.

What the official discourses legitimized of course was a racial "alert" from white and coloured individual complainants and neighbourhood associations. "In one word: control" is what one chairperson demands from the city council. Another individual declares that a nearby " vile blackspot" must be removed, suggesting that this be done by "a house to house census". And this indeed is virtually what did happen. Judin displays colour coded racial survey maps, used to record the racial categories of individuals in various neighbourhoods, and filled in by white and coloured communities and city employees like electricity meter readers. So "Europeans" are blue, "natives" are black, "coloureds" are yellow, and, in the words of one resident "the traditional South African way of life provided for under the Universal Apartheid Principles in existence today" became secure from "a foreign race and culture". It was not just politicians and officials who were the "architects" of apartheid.

The Castle, South Africa's pre-eminent architectural symbol of colonial settlement, is, appropriately, the site for the installation. Because of its association with military power, apartheid control and secrecy, most people who visit the exhibition or attend the discussion forums held about it, have either never been to the Castle before, or have only been as part of compulsory school outings for instruction in "official" history. Seeing it house the evidence of repression that it now does, is as dramatic for individuals as acknowledging the change of power represented by the aircraft at the inauguration. The visitors book is filled with poignant or shocked testimonies. One person reflects that "it was important to see that our grandfathers suffered even more than we did" and others demand that the exhibition become permanent, or be recorded in a book. This is not a bonded "museum community", as it is in the District Six Museum example, where a community creates and is created by the exhibition, but the silence of witness is palpable in the room.

Judin's investigation of official classifications and spatial hierarchies is intended not only to remind us of deployments in the past. More darkly, he wishes to warn of their durability in the present. Elements of the hygiene discourse, underpinned by arguments for "stability" and "law and order" persist in planning documents, newspaper commentaries and local debates even now. What he suggests is that despite powerful resistance to it, the apartheid state's discourse may have become so deeply introjected that its constructions and representations still determine the way we define ourselves in space and time. Removing the physical "marks" has proved fairly easy. But the consequences of such physical marking are much more difficult to erase, for segregation has become the spatial imprint of our cities and the deep structure of our imaginations and memories. The question implicitly Judin grapples with is: "How does one develop a new civic language? Is it even possible?"

The District Six Museum exhibition celebrates the possibility that new civic forms are possible. It brings back into presence elements of value that made the community coherent and vital in the past, thus securing for itself a symbolic inheritance in the future. From within "the matrix of rites and ceremonies" that elegiac practice provides it selects quietly assertive commemoration. It mediates the loss and destruction of the past through the presentation of objects, the accessing of testimonies and by the naming of streets: by local, detailed, accessible redescription.

The "Setting Apart" installation has a more difficult mediation task. It brings back to our consciousness the structures of the deep conditioning that determined our identities. Its charge is the need to change the nature of relations, not structures. It investigates the process of suppression that has kept South Africans inarticulate about the syntaxes and grammar of official control. The "Streets" exhibition concerns itself with resurrection images, focusing on victims, and survivors. Judin's enterprise concentrates on the perpetrators and the way language has made of us unwitting collaborators, and is expiatory only in the bleakest of senses. His mission is an activist mission, for his claim is that memory should become a site of resistance. For him, like Sacks, the practice of elegiac questioning is "to set free the energy locked in grief or rage and to organize its movement in the form of a question that is not merely an expression of ignorance but a voicing of protest" (Sacks 18). That voicing of protest, and the solace it provides, is the mediating ritual of renarration, the recontextualizing of the past.

It is understandable for a country in a historic moment such as this to attempt to erase the fouler accretions of its past, the physical signs, totems and fetishes. As the edifices of apartheid are being dismantled, papers are shredded, signs painted over, departments renamed. American collectors are buying the old "whites only" signs that South Africans now repudiate. Those intent on promoting reconciliation at all costs see those who wish to preserve the history of the past as spoilers at best, revenge merchants at worst. But for the project of reconciliation to succeed, individuals and the nation require the physical evidence of our suffering and complicity to be displayed as part of a new pattern. Made visible again, they restore to us the vocabulary of the past. If, as in Merewether's account of one of the consequences of dictatorship, there are to be "no martyrs, no historical memory, no family shrines", the idea and expression of collectivity will have been destroyed (35). Both these exhibitions, in different but complementary ways, reincarnate the absences and divisions which have made us what we are. They offer us images of loss, destruction and resistance, for reflection and recomposition. Both are elegiac meditations, and both ask of us particular forms of individual and social vigilance.

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KEYNOTE SPEECH: MOVEMENTS IN THE UNDERGROWTH

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I am pleased and flattered to be invited to provide this address, and the prestigious nature of the event brings to mind advice my mother once gave me. "Paul", she said, "There is absolutely no point in getting yourself into a position of power or privilege - unless you abuse it!" And so it is my intention to abuse my privilege here to give a highly personal view of the issues relating to art, community and politics in Northern Ireland. Since it is a personal view I should, I suppose, begin by saying where - in the American sense - I am coming from. In a recent review in the Guardian of a book by Robert Hewison 'Culture and Consensus - England, Art and Politics Since 1940' the reviewer, Paul Barker, spoke of the cultural developments that went on in what he called "the unglamorous undergrowth of the Workers' Educational Association". Friends, it is from that undergrowth I come, clutching tendrils, weeds and strange exotic plants gathered there, and in honour of Paul Barker I have re-titled my talk.

I began work with the WEA in May 1979, the same month and the same year as Margaret Thatcher was to become Prime Minister of the United Kingdom. Although we were not to know it then that date marks the beginning of one of the most tumultuous periods in the history of adult education (though this, it has to be said, owes more to her efforts than to mine). I remember shortly after taking up the post being informed by a colleague from the Extra-Mural Department of Queen's University that the National WEA had turned into a "huge refugee camp for people from the sixties". I affected some concern but I was, of course, secretly delighted. This was just the sort of organisation I was looking for. I had spent much of my time up to that point trying to organise the Irish working class into a truly revolutionary force, capable of seizing the commanding heights of the Irish economy but even with that modest aim, I had achieved only middling success. Employment opportunities were drying up in 1979, and I was officially registered as a research student in Scholastic Philosophy, an industry then in sharp decline (actually in sharp decline ever since the Reformation, which had dealt it a body blow from which it never quite recovered) and I managed to jump on board the WEA just as the gangways were lifting. I was delighted to find that my fellow travellers were, well, a bunch of fellow travellers: socialists, feminists, libertarians who had emerged from the British universities in that period in various stages of sartorial shagginess and intellectual sophistication. Taken collectively I think we were probably the kind of phenomenon Norman Tebbit had in mind in his recent Disreali lecture when he blamed all contemporary woes upon

> "the insufferable, smug, sanctimonious, naive, guilt-ridden, wet, pink, orthodoxy of that sunset home of the third-rate minds of that third-rate decade, the sixties".

The sixties is of course a fairly loose term, in the chronological sense: it is a period that can be dated, as Philip Larkin dates sexual intercourse, as beginning in 1963

> "..... between Lady Chatterley
> And the Beatles First LP."

Robert Hewison also dates it from this time also, suggesting it lasted as a coherent cultural movement until 1975 or so. In Northern Ireland it was different - the summer of love of '67 was followed by the first Civil Rights march in Derry in '68 which produced the piece of newsreel most anthologised on television, the one where you see the RUC rushing forward in grainy monochrome to baton the marchers.

Conventional chronologies date the Troubles as beginning at that moment, and assemble a chain of events where the civil rights agitation is seen to provoke an over-reaction by the state which in turn brings forth a violent response by the IRA, which in turn engenders a counter-reaction by loyalist forces and so on, and so forth. The problem with assembling a chain of causation like this is that the historical retrospective can often lend a retroactive meaning that was not present in the minds of the actors at the time.

We didn't think we were starting the Troubles. We - that is, those of us who were in the student movement at that time, and in the vanguard of the Civil Rights movement - felt we were doing something quite different. We saw ourselves as a lever, turning our whole society on its axis, turning it to face a new dawn, the dawn of socialism, the dawn of internationalism, away from the dark of the Irish past, away from sectarianism, taking us out from under - in Marx's phrase - "the weight of the dead generations".

We were living the sixties. We were plugged into that zeitgeist. When Rosa Parks refused to take her seat at the back of the bus in Montgomery, Alabama and the American Civil Rights Association was born a chord was struck in the Catholic community in Northern Ireland. When the anti-Vietnam war movement took off worldwide there were marches in Belfast. When Paris exploded in May '68 we wanted to be in on that action. And when the police blocked our marches, attacked our sit-ins, tore down our posters it seemed to confirm that this was truly a liberationist movement. Bliss was it in that dawn to be alive, but to be a Trotskyist - well, it was just the ticket.

It was also of course a stirring time to be an artist. Suddenly, the world had gone into a spin and all the old categories were falling apart. The sleeve of politics had been pulled inside out, and we realised how culture had become politics, and politics, culture. Two French situationists had turned up in Belfast with a silk screen to show us how to do revolutionary posters. There were happenings, poetry readings, street festivals and a sense that the barriers we were storming were not just those of the old Stormont regime, but those of the cultural institutions: indeed, the very categories of art and culture were themselves under siege.

Revolutionary rhetoric had become the language of the day, and new cultural practices were emerging which redefined the role of the artist, the boundary between performer and audience, and the division between 'high' and 'low' art. Revolutionary heroics were most in evidence in the community arts movement: you may remember that the subtitle to Owen Kelly's book, 'Community, Art and The State' was 'Storming the Citadels'.

The big question however was who would take over the running of the citadel, though that of course opened up the even bigger question of whether or not the citadel should survive.

Should art and culture, as traditionally defined, be opened up, made more accessible, democratised - or should the new, anti-establishment politics turn to the folk and popular arts, or as another alternative seek linkages with avant-garde cultural practices. These were, and remain, real questions.

In Britain the most determined attempt to create a new political base for culture was Arnold Wesker's Centre 42 movement which, at the beginning of the sixties, forged links with the trade union movement and the Labour Party to create:

> "...a cultural hub which by, its approach and work, will destroy the mystique and snobbery associated with the arts. A place where artists are in control of their own means of expression and their own channels of distribution."

Note the conscious echoes of the Communist Manifesto. But Wesker, like Marx, had extremely bourgeois tastes in art. When he organised the programmes for his festivals - there were six in various parts of Britain in 1962, each a week long - turned to productions of Hamlet, of the works of Benjamin Britten, and there were battles on his organising committee about allowing space for folk song, jazz and exhibitions of abstract art.

The same unease over artistic policy - over whether we were involved in sharing a common culture, or developing an oppositional one, was present in the community development movements in Belfast in the 1970s, as I'm sure it was elsewhere. I remember being on the committee of the first West Belfast festival when a vigorous argument raged between a local community activist and an officer of the Arts Council over the inclusion of a string quartet in the programme: the local activist was insisting on having a string quartet on the grounds that "nothing's too good for the people of West Belfast", while the luckless Arts Council Officer well attuned to the theory of community art, and wishing to be on the side of the angels tried, with a great deal of discomfort, to suggest that perhaps there were local arts we could be celebrating. In the end the string quartet was booked, but the hall that they were supposed to be playing in was not; a fortunate circumstance given the lack of any audience on the night to hear them. In the best traditions of community festivals everyone went for a pint allowing the general consensus to emerge that this had somehow been 'a good night'.

Parallel to the rise of the community development movement and the spread of civil unrest there was something else taking place in Northern Ireland, a genuine cultural renaissance, particularly through the poets who emerged in that period - Seamus Heaney, Michael Longley, James Simmons, Derek Mahon, and following soon after them the second wave: Paul Muldoon, Maeve McGuckian, Ciaran Carson and others. The fact that this literary flowering has been contemporaneous with the political violence has prompted much speculation on the connections between one and the other, and given rise to many misreadings of the relationships between Northern Irish political life and Northern Irish literary life. To their credit, none of the poets mentioned above has ever tried to trade on the currency of being a 'Trouble' poet; although they have all written poems which take the Troubles directly or indirectly as their subject matter they have all demurred at the idea of being public spokespersons. The constant invitation by the media to take on that role has led the poet and critic Seamus Deane to observe:

"... the artist can often be more troubled by the idea that they should be troubled by a crisis than they are by the crisis itself."

In fact the separation of the two phenomena - the literary renaissance and the political upheaval - is most clearly revealed when one looks at the chronology and sees that the cultural momentum came first. Seamus Heaney's first book 'Door Into The Dark' was published in 1966, two years before the first Civil Rights march, and the first books by Derek Mahon, James Simmons and Michael Longley were all composed before the outbreak of the real violence in 1969.

There is a connection, however, and an important one because both the political and cultural movements can trace their developments back to one key source - the

Education Act of 1947 which gave working class kids in Northern Ireland the same access to education as had been granted in Britain by the Butler Act some years previously. The sources of democratic energy which inspired the civil rights movement came from these, as did the cultural revival and it was of course the sense that the Stormont state could not or would not accommodate these new energies that blew the political lid off when the first generation of working class students got to university.

It may be necessary here to sketch in some quick facts about education in Northern Ireland because while it does follow the same broad contours as other parts of the UK there are some significant differences. We still have a two tier system of schooling, with children still streamed by the eleven plus system into grammar schools and intermediate schools. We have the best 'A' level results in the United Kingdom, we also have the highest rates of failure, of kids leaving school without any educational qualifications whatsoever. In England the percentage of kids leaving school without qualifications averaged about 9% throughout the 1970s and 80s; in Northern Ireland it averaged about 21%. In some areas that failure level was more concentrated than in others. According to a survey done last year, for example, in the area known as Protestant West Belfast 77% of the population have no educational qualifications whatsover. The CBI have produced a report which shows that 49% of the workforce have no educational qualifications, and so you can guess what the rate of educational failure is in those areas which are the real unemployment blackspots which are also - it won't surprise you to learn - the areas with the highest levels of paramilitary activity.

In my own family I was the first person ever to get to university. Our parents, sensing the opportunities of the Education Act, willed us all on to get the qualifications, to help us live the lives that they never lived. And most of us did, going on from our Christian Brothers school at the bottom of the Falls Road to become teachers, lawyers, doctors, accountants. Most, but not all. The fellow who sat next to me, Ciaran, left at 15 to go on to train to be a photographer. There was another boy, a very able boy called Gerry who also had to leave because his parents couldn't afford to keep him at school and he left to become a barman. Some years later when I went drinking with my student friends from Queens I saw him serving in a bar called The Duke of York. And some time after that I saw his picture in the paper and the story said that the army believed Gerry Adams to be the Chief of Staff of the IRA.

And it often strikes me - and I wonder if it strikes you - what would Gerry Adams, or Martin McGuiness, or any of the other leaders, republican or loyalist, be doing if it weren't for the Troubles. Consider this estimation, from a leaked army intelligence document in 1991.

> "The IRA terrorists are better equipped, better resourced, better led, bolder and more secure against our penetration than ever before. They are absolutely a formidable enemy. The essential attributes of their leaders are better than ever before ... there is a stratum of intelligent, astute and experienced terrorists who provide the backbone of the organisation, etc etc".

Since then we have seen leaders of paramilitary organisations - or those close to paramilitary organisations - described as master of the political processes, as possessing brilliant flair in their handling of the media, and as expert fund-raisers.

So what would people like this be doing if Northern Ireland had remained a normal peaceful society? Running large corporations, holding senior positions in public service, distinguishing themselves in the professions? I don't think so. I think they would be like the unemployed of Toxteth, Brixton, Castlemilk or Teeside living out their lives in godforsaken housing estates with no prospects of employment, or of realising their talents in any direction. And in case I am creating a wrong impression here, let me say clearly I am not celebrating the activities of any paramilitary organisation, for I have opposed the paramilitaries for the past 25 years, but what I am trying to highlight is the appalling waste of talent and potential that goes on in any society that creates an underclass; in Britain that underclass has no voice; in Northern Ireland the anger spilled over into violence and as a result we have lived our lives caught in the glare of history, remembering the old Chinese curse 'may you live in interesting times'.

For adult educationalists the task has never been an easy one. At one level there have been the constant distractions and disruptions of bomb scares, traffic disruption and the like, the occasional sudden shock of a student, a tutor, a colleague killed or injured in an attack; but adult education can survive these; can still deliver the service, if you like, in the same way that the bus service, the electricity service, the health service have all learned to take crisis as a norm. It is at a deeper level that the sense of failure attaches: that we, particularly those of us who work in social and political education, have not done enough to address the central political question, the fault line that has opened up to keep apart the people of the two traditions.

The exuberance I described earlier as being present at the origins of the Civil Rights movement did not last very long - in 1969 the guns came out and the utopian leftism of the sixties evaporated almost immediately. The toy bolshevism of student politics proved quite unequal to the task it had set itself of uniting the Protestant and Catholic working class. While little victories were achieved through rent campaigns or trade union marches, the essential binary nature of the quarrel seemed able to absorb and render impotent all such cross-community efforts. Those trying to voice non-sectarian or anti-sectarian politics have found themselves, in Michael Longley's phrase caught 'between the stereophonic nightmare of Falls and Shankill".

I will, in a moment, go on to describe the strategies developed by adult educationalists and community activists to promote the arts in the very particular circumstances of Northern Ireland; first, though, I feel it is important to pull the focus back to take in the wider view, and look at the other trends and developments that have developed elsewhere because while many of our circumstances are particular, many are much more general and will have been experienced in the same way in other parts of the UK and much further beyond.

The Collapse of Art

For the WEA Tutor Organiser in an earlier generation the task was comparatively simple, and a Hovis type nostalgia wafts like a warm comforting aroma from the memoirs of those who served the organisation in the '40s and '50s - the Richard Hoggart era, when the Tutor Organiser, dressed in his tweed jacket with the leather elbow patches set off over the dales of an evening in his little Morris Minor, his orange coloured Penguin paperbacks in his jacket pocket and the big question in his mind - whether to try to move the class on to Hardy next term, or to stay with D H Lawrence. The spirit of F R Leavis infused this period, a spirit well-attuned to the early mission of the WEA which, true to the Victorian temper, believed that the spread of knowledge was closely connected to the spread of virtue.

What destroyed this movement from within was the trajectory of modernism which was describing a contrary, indeed a contradictory purpose for the spirit of modernism was in its essence elitist, and its rapid movement into formalism was its way of protecting itself from the common gaze. Like the medieval churchmen, concerned that Caxton's printing press would put the sacred word into profane hands, Eliot Wyndham Lewis and the other pioneers of modernism in the literary and visual arts had a profound contempt for the 'masses', as they termed working people, and the dynamic of the modern 20th century arts was a flight into erudition and obscurity, to prevent art from falling into the grasp of non-aristocratic intellects. This is a development brilliantly traced in Professor John Carey's book, 'The Intellectuals And the Masses'; alternatively, anyone who has ever taken a liberal studies class through 'The Wasteland' or 'The Love Song of J Alfred Prufrock', explaining why the Greek, Sanskrit and Elizabethan allusions are so important will understand full well how the 20th century arts were encoding

themselves to limit the circle of their communication. Any attempt to 'take art to the masses' was bound to trip itself up on this internal contradiction.
It is not surprising then that the most popular course in the Extra-Mural curriculum is 'The Victorian Novel' and is likely to remain so, for the contemporary arts, as exemplified by, say, the installations of Carl Andre or Damian Hirst do not speak to working class people today, except as amusing foibles featuring in the 'And Finally' slot at the end of the news. In many ways the history of the visual arts in the 20th century has been determined to the greatest extent by the anti-art movement of Dada, and the reverberating echo of Marcel Duchamp's nihilistic gesture in placing the latrine in the gallery sounds even louder today than it did in 1921. Dada did not destroy art, as it threatened to do, because the arts as a set of cultural and commercial practices still continue - obviously - but what it did do was destroy the concept of art. The definition, the meaning, the purpose of art remains unclear, confusing, and to many people threatening.

The resentment that is felt by working class people about their sense of confusion and inadequacy in the face of contemporary arts is something that can easily be exploited by genuinely anti-art forces. Which is what is happening at present. We are witnessing a genuine philistinism on the rise: not the anti-art aesthetic of Dada, but a brutal closing down of the categories. The Sun newspaper in Britain is currently conducting a campaign to ensure that none of the funds from the National Lottery go to the arts. Depressingly, the campaign is touching a chord, eliciting the same response here as the Republican right in the United States has been able to bring forward in its campaign against the National Endowment of the Arts. In the face of such an onslaught to avant-garde, still caught in its 'epater le bourgeoisie' pose is powerless to respond. This weakness on the cultural front is compounded by a similar weakness on the political front.

The Retreat from Politics

The 1980's have been characterised as the period of the 'me' generation, the time when, in the phrase of the economist JK Galbraith, people have sought "personal solutions to public problems". The collectivism of the sixties generation found its antithesis in the movement which followed, the movement from the body politic to the body physical. We live, each of us, within our own skin, and the adult education curriculum which has flourished in the 80's climate has prioritised the individual, and based itself primarily on personal growth: assertiveness, aromatherapy, reflexology, counselling, self-expression. There is an arts agenda which grows out of that new culture, and which offers skills in a range of expressive arts and crafts: my own organisation, the Northern Ireland WEA, has registered this as the major growth area of the past ten years and the general swell expresses itself through course titles such as Ikebana, Painting on Silk, Creative Writing and so on. I don't want to speak in defence of this, as it doesn't seem to me to need defending; the acquisition of craft skills or the exploration of artistic ability provide their own justification.

What does concern me, however, is the connection - or lack of connection - between the arts and social action, the arts and community.

It was the strength of the old WEA, and of the adult education movement generally, to make the links between areas of experience that the university disciplines insisted on placing in separate categories. Raymond Williams, writing in 1983 recalls:

> "When I moved into internal university teaching, when at about the same time Richard Hoggart did the same, we started teaching in ways that had been absolutely familiar in Extra-Mural and WEA classes, relating history to art and literature, including contemporary culture, and suddenly so strange was this to the universities that they said "My God, here is a new subject called Cultural Studies". That shifting of perspective about the teaching of arts and literature and their relation to history and contemporary society began in adult education, it didn't begin anywhere else."

How disappointing then that when it passed back into the universities the cultural studies movement became so immersed in theory, and - at the height of the marxist-structuralist debates inside places such as the Birmingham Centre For Cultural Studies or magazines like Screen - so self-referential and jargonistic as to be unintelligible to an outside reader. The left intellectuals had in effect, deserted the field, and while Thatcher re-structured the British economy to create the greatest degree of inequality for a century, the post-modernist Marxists concentrated their analyses on Neville Brody typefaces, or on whether, following Foucault or Derrida, the author could be said to exist.

As I said earlier, I began in scholastic philosophy and I recognised all the symptoms. As Dick Hebdidge, one of the best of the cultural studies analysts wrote, " We are in society, but not inside it, producing analyses of popular culture which are themselves anything but popular".

And, he might have added, anything but useful to those working as practitioners in the field. The circuitry that connects the radical intelligentsia with working class action has gone dead.

Arts and Community in Northern Ireland

Taking these international developments as background realities, how has the 'art of the Troubles' projected community life in Northern Ireland? There is no simple answer to the question, particularly if we are not freeze-framing a particular moment, but trying to trace diachronic movements across twenty five years. I think it is possible nonetheless to distinguish some main strands.

There is first of all, the art of struggle, the sort of agitprop street art which had its origins in political rather than artisitic impulses: the graffiti, wall murals and posters which began as simple propoganda messages, urgent bulletins on the community noticeboard, and which evolved over time into something with more conscious artistic ambition. The involvement of revolutionary socialist groups in the street politics of the early days brought a particular aesthetic to the evolving art forms of nationalist protest: proletcult images of factories, images of revolutionary heroics reminiscent of Cuban posters; silkscreened images of capitalists with top hats facing down militant workers and, of course, everywhere a forest of clenched fists.

On the unionist or loyalist side the iconography is much more of a native sort. Its most distinctive form, the wall mural of King William's victory at the Boyne in 1690, tends to be painterly and formal in ways that reflect its semi-official status. These gable-end paintings in fact pre-date the current Troubles. They first began to appear at the beginning of the century during the Home Rule crisis, then re-appeared in the 1920's and 1930's, their re-appearance co-inciding with the development of new industrial paints in Harland and Wolff's shipyard (significantly, gable-end paintings also began to appear at this same time in South Wales and Glasgow, also large ship-building areas). The iconography of working class Protestant areas has also traditionally included representations of the Union Jack, an expression of the community's attachment, rather than opposition, to the state. Significantly, in recent years the Union Jack has been somewhat eclipsed by the Ulster flag in gable-end paintings, a reflection of how the concept of loyalty has been nuanced in Unionist politics as disillusionment has set in with the British government.

The hunger strikes at the beginning of the 1980's sparked off something new: a wave of mural painting that turned the nationalist areas of Northern Ireland into an open air political art gallery. The stimulus for this (apart from the obvious political upheaval) was an ironic one: Belfast City Council had employed art college students to paint 'community murals' in order to initiate a cross-community 'feelgood' factor. Impressed by the effects that could be achieved, young republican activists brought their ladders and paint tins out to the streets and began to paint the images that have become most identifiable as 'the art of the Troubles'. The republican murals are quite distinctly different from the loyalist ones, and in ways which reflect their different ideological foundations. Loyalist images harken back to military victories of the past when the Irish foe was defeated; republican images reach out to seek identification with modern day anti-imperialist struggles, to make international connections, and to express a leftist agenda which refers out to feminism and other struggles deemed politically correct. To the international visitor this immediately makes them easier to read and to approve and, indeed, to romanticise. Such romanticisation is a dangerous indulgence. The street art of the Troubles may well be a genuine expression of community, but the communalism it expresses is the sort that has to exclude in order to include, and the passions that are expressed are as much to do with hostility to the 'other' as they are to do with the celebration of community. There is a warning here, I feel, for anyone who, outside of the Northern Ireland context, does not see the danger lurking under simplistic ideas of the power of traditional or organic communities.

A quite separate strand is that which might be labelled as "community arts", where that term is used in much the same way as it would be used in other parts of these islands, ie to refer to a loose assemblage of cultural practices which would include circus skills, community theatre, writers' workshops, video production, wall murals featuring cartoon characters and so on. The emphasis, generally speaking, is on securing the participation of local people, rather than on ensuring that the final work conforms to the standard of 'high' culture. There is occasionally a disjuncture between some of the overheated rhetoric that accompanies the community arts movement, and the reality on the ground which can sink quite readily into pathos. Overall though, the community arts in Northern Ireland have considerable achievements to their credit. The English-based consultancy, Comedia, conclude in a recent report:

> "The number of people involved in the arts at community level in Belfast is very significant and the degree of their commitment is equally impressive."

For adult education the swell of interest that has come in through the community arts is enormously reviving. Half of our enrolments last year in the WEA, for example, were in the participative arts. Even that classification, which seems to box arts activities and courses into a separate category of their own, underestimates the ways in which interest in artistic expression has worked its way into other subject areas: slipping across all the borders, working its way into women's education and education for the elderly, and growing up through any crack or crevice in the curriculum.

Adult education can justifiably share some of the satisfaction in the achievements of the community arts movement. At its best the relationship is a symbiotic one, enjoying the ease and naturalness of an established partnership. The painting class that mounts an exhibition, the writers workshop bringing forward new talent for publication, the drama group working towards a production. These are familiar experiences in the boundary lands between art and education. Most (if not all of you) will know these experiences. Let me give you just a couple of brief examples from our own recent experience in the WEA in Northern Ireland. A group of women in Newtownards, Co. Down created a set of textile panels showing the seven ages of women, and these have now gone on a tour of women's centres. A stained glass class worked on a collective project, to design and build a window for an old people's home in their neighbourhood. The images caught in the illuminated glass were those suggested by a Reminiscence session with the residents, images which reflected local community history.

That, to me, is a good illustration of how art can be used to reflect a community. And yet we know that art can do something else, something even more valuable. Not just expressing the values of an existing community, but going beyond that. You see it is possible, I think, for art to actually create a new community, to allow new identifications to be made between people. I'd like to explain that using an example very directly from my own experience.

I mentioned earlier that Seamus Heaney's first book 'Door Into The Dark' was published in 1966 - a landmark cultural event. At the same time, although none of the official custodians of culture noticed it, there was something else happening. Van Morrison and Them were gigging in the Belfast beat clubs, along with a whole load of other little rhythm and blues bands, and - just as happened in Liverpool, Glasgow, Amsterdam, Madrid and Jamaica - the local bands acted as the electrical conductors to allow the American black experience to be earthed in local culture. The music put us on a hot line to Chicago, Detroit and the Mississippi Delta.

And if you were trapped in Northern Ireland, in one of the two monocultures, then this thing coming in on the airwaves from Radio Luxemburg, coming in on a tiny little transistor radio, felt suddenly huge, and exciting and liberating. The best clubs when they started up provided a focus, a way for young people to celebrate themselves, to move in a new rhythm, and to get out 'from under the weight of the dead generation' - to use that phrase again.

Something similar happened in the punk era, again kids, wanting to jump out of the tramtracks of the two traditions, found a meeting place in the movement of punk rock. Van Morrison, incidentally, has continued as a phenomenon in his own right, and continues to be innovative and continues to be relevant by denying all the categories: by mixing blues and soul and country and gospel with Protestant hymn music and Irish traditional rhythms and airs. Not a community artist, but an artist who makes us re-think what we mean by community.

Which is the function that art should have. To destabilise fixed ideas and existing identities; to help us find a new way of seeing, of hearing, of thinking, of feeling. To help us move into a different space where different rules apply: the rules of rhythm, colour, line, form, movement, melody, harmony. And to find from those experiences new ways of experiencing our communities, our neighbours, our society.

Let me finish by giving one final example, which will, I hope, illustrate what I mean. There is a city in the North West of Ulster which Catholics call Derry, and Protestant call Londonderry. That's how deep the division is in the city - it is impossible to find agreement on what the city is called. At one time the WEA had 2 branches there - one called the Derry WEA and the other - you've guessed it - called the Londonderry WEA. The Catholic community is the majority community in the city and, now that the gerrymandering practices have been done away with, it is the nationalist community which through Sinn Fein and SDLP, controls the city council The Protestant community has in recent years upped and left the city centre area, and moved en masse across the River Foyle to live, sullen and resentful, on the west bank of the city. Derry (or Londonderry) is a very important place in Protestant mythology because it was there that, in the year 1687, the Protestants of the city lasted out a famous seige, and their famous victory in that year has been celebrated every year since by Orange bands and marches, a celebration seen by the Catholic community as a provocative and coat-trailing exercise. The tercentenary of this event presented the nationalist controlled city council with a dilemma in 1987 - to celebrate or not to celebrate? In the end the Council agreed unanimously to a full civic commemoration, accepting that Catholics should attempt to come to terms with this 'other' culture in their midst. An ambitious programme was organised. Objects and pictures connected with the seige in the civic collections were restored and exhibited; special booklets and a video were made; a major interpretative exhibition was organised; and two new symphonic works were commissioned, including one by the popular Belfast composer, Shaun Davey. This latter work 'The Siege of Derry' received its premiere at an extraordinary night of pageant, parade and fireworks. Finton O'Toole, writing in the Irish Times described the event as a "cultural achievement of luminous generosity". Comparing the evening to the rituals of ancient classical theatre he wrote:

> "This indeed is the nearest any of us will ever get to what those Greek plays must have been like, the sense of the religious and the political merging, the sense of a city celebrating and lamenting its own founding events, the public enactment of terror and forgiveness. If anyone still doubts the importance of art in the real world, its ability to articulate desires and despairs that cannot be expressed in language other than that of metaphor, then the Siege of Derry pageant was an utterly convincing answer to the doubts."

We are at a very special moment now in our history in Northern Ireland, living in the hopes that have come out of the two ceasefires. This is, in Seamus Heaney's phrase, a moment when 'hope and history rhyme'. We have not yet achieved peace, nor have we built the solutions to our problems. What has happened is that a space has been cleared inside which solutions can be found. It is still a long way from a peaceful society and there are still many dangers on the road ahead, but at the end of that road there is the hope of a land at peace, of people living at ease with their differences, and for that vision of a better, more equitable, more enlightened society we turn to art, to education, and to the long slow process of community development.

THE THERAPEUTIC FUNCTION OF ADULT EDUCATION IN THE ARTS

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In the fall of 1994 I was asked to develop new programs in the arts for the Faculty of Continuing Education at The University of Calgary. This area was in need of revamping and innovation; not many new courses had been added in recent years, and those that were still being offered on a continual basis had grown a bit stale and were experiencing declining enrolments.

My own training was in music and so I decided to look at course offerings in music as my initial project. Traditionally, music courses offered by continuing education or extension divisions have tended to concentrate on introductory courses in the basics of music theory or music "appreciation." there were a couple of such courses already on the books such as:

> *Introduction to the Music of Tchaikovsky*
> An introduction to the masterworks of Tchaikovsky—with special emphasis on his orchestral and operatic works...and so forth.

Of course, the music appreciation course formula is tried—very tried— and true, and, I decided, boring. The basic idea of an introductory course in music appreciation was good, but I wanted to do something that would distinguish it from the shop-worn format where the instructor stands at the front of the room and plays excerpts from scratchy records while the students try vainly to follow the score in Joseph Machlis's *The Enjoyment of Music*.

There were also some other important considerations. Like most extension or continuing education faculties, courses must operate on a cost-recovery basis at a minimum, and are often expected to be profitable. Registration numbers determine if the course will run or not. This was the case at my university. Secondly, as in most medium to large cities, ours was not the only game in town: continuing education programs in Calgary are also offered by three other colleges, two regional school boards and other community organizations like the YWCA. So the courses we offer not only have to be profitable, they must be profitable in the face of competition from similar courses offered by other institutions.
This is especially important when you are offering a course that people generally take for leisure enjoyment first, and education second. People typically enrol in an extension department's courses in areas such as computer programming,

management or public relations for professional development purposes; it is not as likely that as many people will enrol in an introductory course in music appreciation to help them on their career paths. This, at least, was the premise I started with when designing new courses. It's often said that the adult education administrator must be something of an entrepreneur. (Darkenwald and Merriam, 1982, 21). And basically I was faced with what in marketing parlance is the problem of finding a unique selling point to market a parity product. What would distinguish my music appreciation course from all the others?

I began with the thought in mind that I would test the assumption mentioned above that people who enrol in arts appreciation courses do so for enjoyment as well as for education. Obviously, one's enjoyment of music could be enhanced attending a concert as opposed to simply listening to a recording (Glenn Gould would of course object to this; I'll deal with that later). I contacted the marketing director of the Calgary Philharmonic Orchestra and we worked out a discounted price for a block of tickets for two fall concerts which were part of their "Baroque Experience" series. The idea was to include the concert tickets as part of the course package, which would run for ten consecutive Wednesday evenings. I ensured that the two concerts were the same night as the regular course night. I also arranged for a couple of guest visits on other course evenings by members of the orchestra, when they would provide informal talks/demonstrations of their instruments. I titled the course "The Baroque Experience" to tie in with the Calgary Philharmonic's marketing of the series.

The course description emphasised that the concerts were included as part of the course fee, and that the course sessions would focus on the pieces to be performed in the upcoming concerts. I had arranged with the Calgary Philharmonic to set aside a block of 40 tickets—and so set the maximum enrolment at 40. The fall calendar for the Faculty of Continuing Education was mailed out in mid-August. By September 1st the course was sold out.

It certainly seemed that the format was a good idea. The assumption that people would enrol as a social activity was supported as soon as I saw the class list: out of the total of 40 students 14 had the same last names—a third of the class had enrolled as couples of one sort or another—as it turned out "couples" included husbands/wives, same sex partners, and parents/children. Once the classes began, it also turned out that the couple enrolment was higher than the 14 initially suggested by the names on the class list, since there were several couples with different last names.

While some of the couples were spouses, other pairs were close friends, such as two women, close friends, who had taken the course as their "night out" together away from their husbands and kids. Incidentally, it's one thing to be responsible for someone musical education, but surely it's on a much greater order of magnitude to be responsible for someone's only "night out" during the week!

At any rate, it was obvious from the beginning that participants in the class were there to enjoy the social aspect as much as the educational aspect. And while some had enrolled as couples others had enrolled as singles and enjoyed equally the social opportunities afforded by the class. This, of course, included the concerts. I was struck by the sense of occasion that the concerts had for many of the class members. In fact, at the first concert I was slightly embarrassed by my attire—not informal but a bit casual—when I encountered so many members of the class wearing suits, evening gowns and otherwise glitzy concert apparel. I don't want to give the wrong impression here, they were there to appreciate and enjoy the music I'd prepared them for in the preceding weeks, but they were also there to enjoy the social rituals of concert-going, ironically, the very aspects of public music making eschewed and in some cases despised by professional composers and performers.

After the course had ended, I was intrigued by the apparent motivations for taking the course that I'd noticed in my informal discussions with the class. I had intended to ask the participants to evaluate the course anyway, so when I sent a note out to the members of the class asking for their impressions of the course, I also asked them to let me know of any specific reason—other than for educational purposes—that had prompted them to take the course.

Some of the responses—such as the previously-mentioned two women looking for their "night out" together—were expected. But most interesting was the high proportion of people who had taken the course for what can only be called therapeutic reasons. Here are a few examples: a woman in her sixties had recently experienced the death of her only daughter, and the course had been given to her by her family to help get her mind off things. Another couple, both professional engineers, found their careers were putting a strain on their marriage—especially since they were in the same profession—and took the course so they could participate together in "something else, for a change," to quote them. Another woman had recently been reconciled with her daughter after a long-standing dispute and they had taken the course together to help them get reacquainted.

While some peoples' responses were not as dramatic as these, they nonetheless demonstrated that they had taken the course to help fulfil a social need: two people stated they had taken the course to help them meet people, three others said they had taken the course so that they would feel more comfortable talking about music at social functions, and several others fell into the category of those who wanted to combine an educational experience with a night out.

Analysis of this data indicated that twenty-three of the thirty-two class members who responded to the survey—a good two thirds of the class—took the course for what can best be described as therapeutic reasons, to help them cope with personal or family-related stress ranging from mild social anxieties to grief therapy. Most gratifying to me personally was the fact that all of those who replied indicated that the course had helped them in this capacity. A similar survey is currently being conducted for the class members of the winter session of the course. All the responses have not been received at the time of this writing, however, my preliminary findings show a similar trend.

The therapeutic uses of music in clinical situations are well known, including hospital programs where music therapy functions as a branch of occupational therapy, the use of music therapy to help in the treatment of people with psychiatric disorders, the use of music to help in the treatment of autism and stroke patients, and in other psycho-therapeutic procedures. What this informal survey suggests is that adult education in music—and perhaps in the arts generally—can also provide this benefit, but in a more tangential way. Those of us involved in adult education need to keep in mind that many adult learners take arts courses to satisfy a need which may not be primarily educational—it may be social or emotional. We can help meet this need through the structure of the course. In the early 1960's research carried out by Houle developed a typology which identified three "types" of adult learners, which he describes as follows:

> "The first, or as they will be called, the *goal-oriented*, are those who use education as a means of accomplishing fairly clear-cut objectives. The second, the *activity-oriented*, are those who take part because they find in the circumstances of learning a meaning which has no necessary connection, and often no connection at all, with the content or announced purposes of the activity. The third, the *learning-oriented*, seek knowledge for its own sake." (Houle, 1961, pp. 15-16)

The participants in my class fit largely into this second category, ie, *activity-oriented*. The "content or announced purposes" of my "Baroque Experience" course was to give people an introduction to baroque music through informal seminars, guest appearances by symphony musicians and attendance at two

Calgary Philharmonic Orchestra concerts. I wonder how many students would have registered if the calendar copy had proclaimed: "save your marriage through music?" Or: "Lonely? Maybe your seat-mate can become your soul-mate!"

At any rate, what attracted many of the students to this course was primarily not the content—the history of baroque music—but the attendant activities: a night out, informal socializing during and after the class seminars, the social aspect of concert going, and so on. What made this course particularly attractive was the inclusion of the two concerts, which emphasised activity orientation. Interestingly, there were a few people in that class who had different objectives (ie, *learning or goal-oriented*) who sometimes got impatient when class discussions drifted too far (in their opinion) toward amusing composers' biographical trivia in which many felt comfortable in participating, at the expense of more arcane discussion of fugal expositions, which tended to put a damper on unfettered discussion. In other words, the *learning-oriented* preferred an instructor in lecture mode while the *activity-oriented* preferred course content that facilitated more discussion/socialization. It is important for us to strike a balance when teaching these courses.

Music is an inherently social activity, and recently there have been many attempts to articulate the view that musical meaning resides in its function as a social symbol. (Shepherd, 1991, pp.13-14). The symphony orchestra, of course, has recently fallen into disrepute as a dinosaur that represents archaic 19th century values, which has precipitated a crisis in orchestral attendance and audience attitudes. Pierre Boulez rages against this in his essay, *Orchestras, Concert Halls, Repertory, Audiences*:

> "A plague on this sleepy audience that goes to concerts simply in order to relive a time when they were less sleepy!...That is very different from the way that I regard our musical 'heritage.' In the case of the most familiar works we have to bypass our memories and use our imaginations to discover new potentialities. Nothing is more frigid, so dull and so repugnant as to regard the masterpieces of the past as so many inert blocks congealed in the historical process. What interests and attracts—even fascinates me—as a performer is the incandescent glow of these masterpieces, a glow that can always made to burst into flame again." (Boulez, 1986, pg. 469)

Glenn Gould, too, railed against sleepy audiences in particular and the whole public concert scene in general, to the point where he decided to abandon his concert career. For Gould, recording technology could allow for the perfection of the performance and interpretation of a piece that could never be achieved in a live, public performance:

> "I discovered that, in the privacy, the solitude and (if all Freudians will stand clear) the womb-like security of the studio, it was possible to make music in a more direct, more personal manner than any concert hall would ever permit." (Payzant, 1978, p.36)

For Gould, the sooner audiences also jettisoned the social rituals of the concert hall in favour of solitary mediated listening the better: in 1966 he published an article in *High Fidelity Magazine* entitled "The Prospects of Recording," where he proclaimed that new technology would soon obsolesce the concert hall and usher in the era of the New Listener (Gould, 1966, pp. 46-63) who would experience the music directly through recordings. All of those in my "Baroque Experience" class represented Gould's "New Listeners:" many of whom had listened to recordings of Baroque Music for years but had never attended a live concert with all its attendant social rituals. For them—ironically—it was the opportunity to combine the social with the musical experience that allowed—to paraphrase Pierre Boulez—the incandescent glow of music already familiar (but perhaps not fully experienced) to "burst into flame."

As a composer, I too have complained about the difficulties in getting new music performed by established orchestras, and worried about the apparent gulf between contemporary music and society as a whole. At the end of my most recent symphony course I was chatting with a number of the students about what they liked best about the course. One of the more popular sessions had featured a symphony clarinetist who, after demonstrating the basics of the clarinet and going through some of the passages of the Mozart Clarinet Concerto (the featured piece for the next symphony concert), filled up the remaining time by demonstrating extended techniques used in contemporary music (key slaps, multiphonics, flutter tonguing, etc.). As it happened he was preparing for an upcoming concert for the local new music society of which I'm the President, a fact he humorously alluded to. The class was fascinated by those extended techniques and wanted to know the details of the upcoming contemporary music concert. "*That's* the kind of concert I really wanted to go to," said one of the class members, a man in his 60's. "But I took the Baroque course since that's all that was offered. Modern music is so much more interesting when you're there in person," said his friend. "Why don't you offer a course in contemporary music like your Baroque course?"

Why not, indeed?

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THE UNIVERSITY OF THE THIRD AGE

Helen Cairns, University of the Third Age.

The University of the Third Age is an organisation which has expanded rapidly over the twelve years of its existence in response to changing demographic circumstances. The British model differs from many (but not all) others which have been established world-wide, with a variety of titles, although subscribing to similar principles. The umbrella organisation in Britain, the Third Age Trust, is a member of the international association A.I.U.T.A. and has a representative on its governing body. U3A in Britain has no formal links with universities, no entrance qualifications, no set courses, no examinations and no degree awarding capability. The idea of a University of the Third Age originated in France, and very close links were established with the university which provided courses, hence the use of the word "university" in the title, but in Britain the word "university" in the title reverts to an earlier meaning, a community of people assembled to learn together.

I may seem to have given a negative description of our U3A, but it has in fact many positive features, and many features which distinguish it from other forms of adult education which serve other purposes. Retirement, enforced or voluntary, gives opportunity for self fulfilment through new achievements, artistic, academic, practical and physical. New social contacts have to be made when families have dispersed, and the companionship of colleagues at work is no longer available. Membership of U3A is restricted to those no longer in full-time paid employment. Generally no age limit is stated, though a few groups stipulate 50+, but most members are 60, 70 or 80+.

The age and retirement restrictions ensure some similarity of purpose among members - self-development, which may have had to be subordinated during the years of employment and family commitment. For many it is artistic endeavour which had to be side-lined or neglected. The achievements of older people in writing, music, art in any form, for example, can help to increase their self-esteem, and come to terms with circumstances or problems that have long remained unresolved. Their achievements may also help others to become aware of and re-examine attitudes of age discrimination.

Many older people welcome the informality of U3A. Study groups are small, often 5-15 and they frequently meet in a member's home. The avoidance of a hierarchical structure of students and lecturer creates a non-threatening atmosphere. A member may be a beginner in one study group, but an expert in another where s/he is a leader. We avoid words like "tutor" or "lecturer" which conjure up the wrong image of U3A study groups. Some groups are constituted with a leader, others may have rotating or shared leadership, or a co-operative of learners may be formed without a designated leader. An expert in the subject to be studied is not absolutely essential. There is no competitive spirit among learners.

During a study session a pause for refreshment and social contact adds to the informality of the session. Many U3A members live on their own and welcome opportunities to meet others with similar interests. U3A has proved a lifeline to many who have had to reconstitute their lives after the death of a partner or close companion. The stimulation of shared interests and activities helps people to avoid isolation and depression.

While social contact is not the primary purpose of U3A, but is gained through educational pursuits, there are times when the friendship of other members is paramount. Many local U3A groups have a system whereby the very elderly, the ill and the housebound are kept in touch by visits from other members. A few groups have arranged that housebound members can remain part of a study group through telephone links. For those who find public transport difficult, arrangements can be made for the sharing of private transport to a study group venue.

Apart from informality probably the most important feature of U3A is the principle of self-help. In local groups there are no paid employees to provide tuition or administrative help. We are all volunteers giving what we can from our experience, knowledge and expertise. This raises the question of how extensive a programme can be provided and of what quality. Certainly when a group starts the programme may be small but the enthusiasm of initiators attracts new members who have new skills to offer. Overcoming the diffidence of members who think they could not lead a group may be achieved through participation in various ways, a one-off contribution, provision of materials e.g. reading lists, or making arrangements for a visit to an art gallery, or local place of interest. Not all members are required to become leaders, but all are encouraged to participate. There are many ways of contributing to the overall organisation.

Is there an ideal size for a local group? There are different opinions about this, and local U3A's vary in size from under 100 to over 1,000. In the small U3A's members will probably all know each other, and it can become a very cosy association, but the question is will it become stagnant without the opportunity for renewal through fresh initiatives and new members. In the large U3A's the intimacy cannot be maintained, and the organisational task may become burdensome, but the choice of programme is wide enough for all members to find something of interest. Many established groups have a membership of around

200 which sustains a varied programme and creates a manageable workload for volunteers. There is always the possibility of starting a second group if the membership of the first is thought to have grown too large.

The size of group may be greatly influenced by geographical factors, such as the scattered population of a rural area with a village centre, an industrial urban centre with few retired residents, or a medium sized town which is a popular retirement area. There are many areas of Scotland which answer to these descriptions, and new structures of U3A may have to be found to meet the needs of people who wish to become members. One can join as an individual member, but that does not give the full benefit. One possibility is that a group of small towns with their rural hinterlands co-operate to form one local U3A, take it in turns to provide the venue and the programme, and perhaps have study groups meeting in sections in different places.

Regional associations of local U3A's can be formed for the exchange of ideas through joint meetings, study days, visits and perhaps to bring together a group who subscribe to a minority interest. These regional groupings are not imposed, but can give an added dimension to U3A membership.

Very little is imposed upon local U3A groups, as each is autonomous in the running of its own affairs, although all subscribe to the same principles. A local committee must be elected, a subscription decided upon, a programme organised and accommodation arranged. Very large U3A's may find it possible to buy or rent office space and equipment, and be able to hire rooms for meetings, but the norm is to meet in houses.

The informality of the organisation and the self-help principle make it possible to keep costs low. Membership subscription is typically around £10.00 per annum, which entitles members to attend any study group and open meetings. Other small costs may occur, for example travel costs, entrance fees to public places, refreshments, etc. but U3A is essentially a low cost organisation.

To prevent fragmentation of the membership into study groups, most U3A's organise regular meetings, perhaps once a month, open to all members with a programme of general interest provided by an outside speaker or by members themselves.

Part of the membership subscription, at present under £2.00 per individual member, goes to the Third Age Trust which services all local groups in an advisory and administrative capacity. Advice is given in the form of a model constitution, a reference file, and support for those attempting to start a new U3A in their own area. Publicity is undertaken and insurance provided. Where publicity has been successful enquiries go to the national office in London and are responded to there. Contact between member U3A's is made possible, and a quarterly newspaper is published to keep members informed of developments.

There is an annual conference which any member may attend, and to which each local U3A has the right to send voting representatives in proportion to their membership. The conference is a two day event ending with the Annual General Meeting at which candidates are elected for the National Executive Committee. U3A is a democratic organisation with a national committee of 9 members plus 4 officers.

In recent years the conference has been preceded by a social weekend or a weekend where networks may meet. The networks give people from different local groups who are interested in the same activity the opportunity to meet, exchange ideas, exhibit products and renew enthusiasm.

I have described U3A as a self-help organisation, but we do look beyond ourselves, and aim to be of service to others where we can. To give an example, those with relevant expertise often act as translators and interpreters to voluntary organisations.

Travel is popular among U3A members and the possibility of meeting a U3A group in another part of the world lifts the experience beyond that of the commercially organised tour. Exchange visits can be arranged either on an individual or a group basis. An international conference is organised every second year. In 1994 it was held in Finland, in 1996 it will be in France. Language learning is one of the most popular activities in U3A, and there are plenty of opportunities to practise language skills. Perhaps as an older generation who remember the war years we can do our bit to further international contact and understanding. These regional, national and international contacts need to be fostered so that we do not become too self-absorbed in our own small study groups.

During its short life U3A has caught on as an idea. There are now over 40,000 individual members and the numbers are still rising. Because of our title we are often thought of as an elitist organisation. The truth is otherwise. Anyone who is willing to study or acquire an interest can join. Qualifications, career and the status they give are behind us. We do not wish to cling to them or to be diminished by the lack of them. The rest of the day is our own. Let us make the most of it, and perhaps U3A may help us to do so.

ETHNIC MINORITY PARTICIPATION IN ACCESS TO HIGHER EDUCATION ARTS COURSES

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Abstract

This research intended to investigate a perceived problem within a city college of further education. For some time the concern had been expressed by teaching staff that the Access to Higher Education courses were failing to attract people from minority ethnic groups present in the local community. This was felt to be particularly true of the Arts elements of the course. This raised two questions that needed to be addressed. Did the low numbers of minority ethnic group students really reflect low participation for that group or were they merely a reflection of the total numbers within the local community? If there proved to be under-representation, what were the reasons for this? The research began with an examination of the local community to determine the pattern of representation. It was found that, in fact, local minority ethnic groups were proportionally under-represented within this particular student group.

The next stage of the research, then, was to try to determine why this should be so. The research suggested a number of factors were significant including financial difficulties, the perceptions of the minority ethnic groups of further education and higher education, the marketing strategies of the college, the Access curriculum and the general ethos of the college. Other factors related to the cultural expectations of the groups themselves in relation to group members; in particular women were often denied access to education by the roles they are expected to fulfil within their own communities.

Once these factors had been identified some effort was made to suggest ways in which these problems might be overcome. For this reason the conclusions focus on recommendations relating to the findings of the study.

While it is not suggested that this research has produced all of the answers to the issues raised it is hoped that in identifying issues more clearly it may point towards ways in which they might be addressed. Also, it may well suggest ways in which the issues might be investigated further in the future.

Methodology

The stated target groups for the Access course is mature students traditionally under-represented in further and higher education, particularly women and minority ethnic groups. Casual observation seemed to suggest that while women were well represented on the course there were very few students from the minority ethnic groups present in the wider community. This needed to be examined in the context of the wider community as numbers could reflect the proportion of the minority ethnic population and yet still seem small. If there proved to be under-representation then this would be investigated. The following methods were used:

1. An analysis of the ethnic composition of the college's catchment area, the college as a whole and Arts Access modules in particular. This would reveal whether or not there is a real problem.
2. Interviews with the few existing mature students from minority ethnic groups.
3. Interviews with community leaders and users of community groups.
4. Informal discussion with local arts groups.
5. An examination of publicity materials in further and higher education.
6. An examination of the Arts curriculum in the Access to H.E. course

Difficulties were anticipated in studying a group recognised as being absent from an institution. This makes it both difficult to define accurately and to gain access to it for investigation. It becomes necessary, then, to identify where such groups can be found and whether it is possible to find a representative sample.

Finally, time restraints dictated that minority ethnic groups alone could be investigated. This made it difficult to assess whether any results from the investigation revealed attitudes which are peculiar to the groups studied or whether, in fact, these merely reflect the attitudes of all potential students who never actually enrol onto courses.

It is likely that some of the observations made and the conclusions drawn from them would be equally applicable to all students. While this is recognised it is thought that in some respects these may have a particular or deeper significance for students from minority ethnic groups. However, it also seems likely that any examples of good practice identified in the research could and should be applied to all students.

Despite these difficulties, it was considered a worthwhile investigation which might at least throw some light on the success of current marketing strategies in attracting an under-represented group into the college. Furthermore, it was hoped that it might suggest ways in which communication with the wider community might be improved.

Defining The Issues.

The Ethnic Profile of the City

The investigation focused on a further education college in Leicester. It lies within two miles of the city centre of Leicester on the edge of an area with a large Asian population and within two or three miles of an area of the city which has a high proportion of Afro-Caribbeans in its population. The college has had an articulated Equal Opportunities policy for some years and ethnic minority representation in the college as a whole comes close to mirroring the proportions found within the wider community (community is here defined as the population of the City of Leicester).

The 1991 Census gives the following ethnic profiles for Leicester.

Asian	***24.7%***
Black	***2.4%***
White	***71.5%***
Chinese	***0.3%***
Other	***2.4%***

The Ethnic Profile of the College

Close analysis of enrolments has demonstrated that while ethnic participation is a feature of the college, this participation is not evenly spread across the college curriculum. There is a distinct tendency for participation rates to be lowest in higher level courses.

Ethnicity by Grade of Course 1992/93.(as % of whole student population)

Grade	***Black/Caribbean***	***Asian***	***White***	***Other***
5	***4.2%***	***37.4%***	***52.1%***	***6.3%***
4	3.2%	20.2%	70.2%	6.3%

Source : M.I.S.

Here Grade 5 courses are G.C.S.E. or equivalent, Grade 4 are 'A' Level or equivalent. This evidence indicates that minority ethnic groups are significantly less well represented at higher level courses than white students.

This evidence had been supported elsewhere by the FEU Project "Equal Opportunities for Ethnic Minorities in Non Advanced Further Education" (1988) which found similar patterns in participation in other colleges.

Access courses were designed to enable students with limited academic qualifications and experience to gain entry qualification for HE. They build on adults' skills and experience providing a learning experience which takes greater account of their particular needs than other traditional courses. Initially the modules developed were in the social sciences but in the last few years Arts modules have been introduced with more to follow. Each of these identifies specific target groups to include minority ethnic groups. However, despite this intention high levels of participation of these groups has not been achieved in any of the subject areas.

For the purpose of this paper areas examined were Media Studies, Photography, Moving Images, Drama and Theatre Arts. Minority ethnic groups have been hardly represented at all in these modules. Over a four year period no Asian students have participated and Afro-Caribbean students represent less than 1% of total student numbers. In light of the local population this is cause for serious concern.

It is evident, then, that there is a very real recruitment problem here and that barriers must exist which prevent entry onto the course for members of minority ethnic groups.

Barriers To Arts Education

The interviews and discussions carried out revealed a number of factors which serve as barriers to members of minority ethnic groups who wished to pursue an Arts Access course.

Financial Barriers

Research evidence provided by Leicester City Council showed that members of minority ethnic groups were more likely to be unemployed and suffer long term unemployment than their white counterparts. Fee reduction or removal have helped but many of those interviewed felt that the cost of attendance at a college was still a problem. Many were concerned about the cost of materials to support their study, while others pointed to the cost of transport and child care.

Publicity

Many community members had developed an instrumental attitude to education and were willing to make financial sacrifices in order to enhance their future job prospects. However, those who had an interest in the Arts felt that there was little or no advice in publicity materials as to how these interests could be developed in order to do this. Statements that Access to H.E. courses could lead to university courses did not in themselves provide the answers to these questions.

Much of the publicity material is printed in English since it is felt that applicants must have a good command of the English language at the outset of the course.

Many potential students recognised this but never the less wanted to see information in other languages. The main reason for this was that they were likely to look to their whole family for support through a course and would have liked to be able to give information to family members in their own language.

Perceptions of F.E.

Many of those interviewed seemed to have a particular view of the role of further education. Some felt that it provides only for school leavers while others associated it with day release from work for adults or vocational retraining. Any other provision was thought to be recreational. The few who realised that it was possible to join other courses imagined that they would have to join youngsters in class and this put them off.

Perceptions of H.E.

If further education was seen to cater for a narrow group then this was even more so in the case of higher education. The general view among local communities seemed to be that university only caters for the eighteen year old school leaver. Many were also ignorant that non-standard entry qualifications could be used to gain access to universities. Also, there seemed to be general ignorance about the types of Arts courses available in local universities.

Curriculum Issues

The F.E. curriculum

It is in this area that perhaps the most significant comments were made. Those interviewed who had a keen interest in the Arts perceived limitations in the curriculum offered on Arts Access at F.E. level and on degree courses.

The range of options offered at present by the college is limited and many of those interviewed expressed an interest in music and/or dance. Some said that they would have considered the course if these had been available.

It was generally felt that the options available, as described in course literature, are ethno-centric, giving little or no regard for the cultural heritage of minority ethnic groups. In Theatre Studies, for example, it was pointed out that the writers listed included Ibsen, Beckett, Osborne and Brecht. These were used to explore genres in the theatre and therefore excluded any forms developed in the theatrical traditions of other cultures. Many potential students felt that their own experience was consequently under-valued and that this might even result in disadvantage in the classroom. Further discussion showed that it was not a dedicated course that was required but that recognition of other forms should be an integral part of the course. It seems, from discussion, that many potential students wanted the opportunity to develop experiences within both their own cultural setting and a European setting in order to experiment with and develop new theatre forms through synthesis. They felt that the structure and assessment criteria of the course did not allow for this.

Similarly, in Media Studies it was felt that little regard was being given, for example, to the impact of mass media on the Indian sub-continent . It was pointed out that a section of the course did deal with these issues but still interviewees felt that this was peripheral and did not go far enough in integrating cross-cultural examples into the course for study.

The same issue arose in relation to the Moving Images module. This is a practically based module and in fact there is no reason why students may not explore and use any images that they wish. There was, however, an **assumption** that European ideas and imagery would be a necessary part of any film produced.

The lack of black or Asian staff did nothing to assure potential students that their culture would be fully valued. Many felt that white college staff do make efforts to respond to the cultural diversity of the city but that they lack the expertise and knowledge to build this firmly into the curriculum.

The H.E. curriculum

Knowledge about courses at local universities was very limited indeed. Many of the people spoken to could only guess at what was on offer and this led to whole curriculum areas being overlooked. Arts subjects, in particular, were not often seen as options within higher education.

It was difficult to find members of the minority ethnic communities able to comment on the Arts curriculum in universities. Also, many of the comments made were based on limited knowledge. For this reason interviewees were asked to comment on the information supplied in the prospectus provided by local universities. Black and Asian Studies provoked initial interest but most prospective students felt that it was too broad in its approach and while they welcomed the cultural focus they felt that it introduced the Arts as minor elements rather than providing the opportunity for in depth study. Theatre Studies and Fine Art were not actually described in ethno-centric terms but the interviewees felt that strong statements asserting that cultural diversity is valued and recognised in the curriculum need to be made. It was felt that without this the assumption will be made that the course is aimed at white students. It was generally felt that local universities are not responding to the needs and interests of adults in their local communities as well as they might.

Conclusions

Financial Issues

Individual colleges and universities recognise the financial difficulties facing adult students and have responded by changes in their fee structures and with developing varying modes of attendance. However, these issues are largely ignored at national level. The general reduction in the value of student grants and changing benefits rules conspire to make it increasingly difficult for adults to participate in higher education and this has an impact on the numbers using further education as a progression route.

Marketing Issues

A major problem facing further and higher education seems to lie in the misconceptions held by members of local minority ethnic communities. There is a general failure to recognise the range of options available to adults. This is a marketing issue for all institutions. Despite investment in publicity the message is still not getting into these communities. "Grapevine" publicity also has little chance of having an impact since there are so few participants who can take a message into these communities. Very much more needs to be done to carry information into the heart of minority ethnic groups. Even with higher level courses it is important that information is provided in a number of languages and that close links are maintained and used to spread a range of information.

Arts courses in particular need to provide much stronger and more accessible information about progression routes and career possibilities. This could well prove to be the most influential factor for potential students deciding to follow a course particularly in communities that have suffered high levels of unemployment.

Curriculum Issues

Much can be done in both FE and HE to extend the range of provision to suit the needs of minority ethnic groups. However, this can't be done in isolation. Access to HE providers cannot put on courses or options within courses unless they clearly form a progression route into university. Universities cannot take on new curriculum initiatives unless they feel that they can actually attract students. Local communities and their representatives are keen to raise their cultural profile in Arts education but have limited knowledge of academic constraints. The only way forward is through partnerships between the communities, FE and HE. It would then be possible to develop meaningful and valuable provision for all.

In this city minority ethnic groups are not looking for separate Black Access courses. Many of those involved in local Arts groups wanted the opportunity for the academic study of their own forms of Art as a significant part of wider provision. They want to be part of mainstream provision and not marginalised. Many were keen to bring about a synthesis of cultural images and ideas as a way of exploring their experience of Britain today. For others there was a need to study their own arts as a way of preserving them and as a way of keeping dance, music, theatre and art alive rather than seeing them stagnate in tradition. Education at all levels for adults could have a significant role to play here.

A COMPARISON OF HOW TWO TYPES OF VISITORS USE THEIR OWN RESOURCES IN A FINE ARTS MUSEUM

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In recent years, art museums as well as other museums have been preoccupied with better understanding their public. (Beer, 1987; Bitgood, 1992, Duhaime,Annama,& Christopher,1986 et al.) Some of this important research has focused on the socio-cultural characterstics of visitors, identifying several sub-groups. One of these sub-groups is of particular interest to museums: the group of visitors that rarely goes to museums (less than once a year), usually while they are vacationing outside of their homeland.

How do visitors who rarely go to museums differ from those who go regularly? In what ways are they disadvantaged (if they are), in comparison with those who go regularly? Why do they rarely return to a museum after they've gone?

The usual answers to these questions have been sketched out in the research of Bourdieu (Bourdieu, 1984; Bourdieu & Darbel, 1969) and others. Visitors who rarely go to museums spend less time than the others interacting with the museum object. They also do not possess the cultural codes that would permit them to 'read' works of art, not having acquired these in their families or in schools.

However, these general observations need to be augmented and refined to develop more interesting and finely honed results, which would permit a better understanding of what actually happens while adult visitors are in a gallery interacting with art objects.

Description of the Study.

In a large inter-university project of adults we are attempting to answer some of the issues raised above. The psychological functioning of adults who visited three museums is currently being studied. The museums chosen were quite diverse: there was a botanical garden, a history museum and a Fine Arts Museum, thus allowing a comparison to be made of how each subject functioned in different settings.

These subjects, 90 adult visitors, equal numbers of male and female, aged 26 to 65, were chosen to represent a culturally homogeneous group with similar levels of schooling, (all had a university degree). However they had quite different habits of museum attendance: 30 went to the museum less than once a year (these will be considered as visitors who go **RARELY** go to the museum), 30 went once or twice to the museum per year and 30 who went more than twice a year, (these will be considered as visitors who went **FREQUENTLY**). The middle group will not be discussed in this paper in order to clearly present the differences between the two types of visitors.

A researcher accompanied each visitor to each of the three museums and recorded verbal comments, but did not interact with the visitor. The methodology was devised in this manner to make the visitor feel comfortable about talking out loud. The following directives were given: the visitor should verbalize out loud everything thought of during the visit, any feelings felt and to state anything imagined as well. Also at the end of the visit, she/he was asked to comment the benefits that were perceived to flow from the visit and whether there were differences in the experience of the visits between the three museums. Therefore we have data of two different kinds: stream-of-conscious verbalizations during the visit and answers to certain questions at the end of the visits.

Treatment of the Data.

The data collected were transcribed and typed. The transcripts of the visits were analyzed in exhaustive detail. All comments were re-grouped into a "grammar" which has been divided into large categories permitting four aspects of the visitor's functioning to be monitored simultaneously. These are : 1) The mental operations performed by the visitor to process the experience. There are thirteen in number. 2) The particular orientation of the visitor's psychic activity at the moment the operation is performed. 3) The direction of attention during the operation. 4) The particular form of the operation may take. The instrument shown below was developed over time with a group of judges who reached a high degree of agreement (85%).

The Instrument.

Mental Operation (codes are in French)

manifesting	**MAN**
identifying	**IDE**
stating	**CON**
anticipating	**PRE**
associating	**ASS**
comparing	**COM**
comprehending	**SAI**
justifying	**JUS**
modifying	**MOD**

suggesting	SUG
resolving	RES
clarifying	CLA
verifying	VER
judging	JUG

Focus of the Operation

museum object	OM
creator/artist	XC
label	EQ
museum context	SM
visitor/self	XV
research situation	SR
other contexts	SA
other people	WW

Orientation of the Operation

cognitive	CO
affective	AF
imaginative	IM

Form of the Operation

questioning	QU
hypothesizing	HY
astonishment	ET
scepticism	SS
affirmation or negation	FF
other	ZZ

The instrument describes what is happening to the visitor while he/she is actively engaged with the object in a museum. It is a record of the dynamics of the various processes that are used and that follow one another; it is about the resolution of problems; it is about insights and learning that the visitor gains. It also becomes a tool to analyze different aspects of the museum visit.

Coding and Computerization of Data.

Initially the texts were divided into units of analysis, which was defined as a group of words which contains an operation and clear information about the other three dimensions of psychological functioning. After units were identified, the texts were coded initially by hand, verified, and then entered into a computer program. We are now proceeding to analyze this large body of information using various methods of analysis; statistics, content analysis etc. Here is a short example describing the application of the instrument.

"It's beautiful, that [JUG, OM, CO-AF, FF]. Look at those details! [IDE,OM,CO,FF]. Those letters there, one almost can see writing [JUS,OM,CO,FF]. It's really beautiful."[JUG,OM,CO-AF,FF].

As explained above, the study consisted in gathering and analyzing two kinds of information. a) The verbalizations of the visitor **during** a visit to the Montreal Museum of Fine Arts while viewing the permanent collection of Canadian Art. These were then analyzed by means of the instrument. b) Semi- structured interviews with each visitor **after** the museum visit, administered by the accompanying researcher; the content of these was analyzed for themes according to standard content analysis.

Result of the Study

Results of the Analysis of the Visit.

Visitors who rarely go to museums (**VR**) and those who go frequently (**VF**) are not completely different. They have the following two points in common:

1) A significant number of paintings displayed in the museum surprise visitors: this surprise occurs as much with visitors who go frequently as those who go rarely.

2) The two types of visitors approach the paintings in the much the same way: they manifest surprise, they attempt to identify what they see or they pass judgement on it.

The differences between these two types of visitors is in what follows after the initial contact. (Note: The difference is not always great because one sees great variability between individuals in the same group. We are talking of tendencies rather than characteristics which differentiate these two groups. However, these tendencies are quite marked: one can clearly find a specific mode of functioning in one group and not in the other.)

To illustrate the differences in the functioning of the two types, we will compare six visitors' functioning: three who rarely go to museums (**VR**) and three who go frequently (**VF**) while they are viewing the same painting. The painting is Adrien Hebert's " Hyman's Tobacco Shop", 1937.

Initial Contact: Surprise

VR: My God! There are a lot of people! It's terrible!

VF: My God! My God! My God! It makes no sense, that yellow and that red. It hits me in the eye. (si 10)[2] But y'know, there is, there is, a little yellow and then a little green all around. (Si.3) There, that helps a little. (Si. 10) But on the left, (si. 3) on the left, y've got some nice little colors (si. 10) Ah!, and then the faces, the faces which are all the colors of the sign. (Si.8) My, God! the people are, y'know, the same color as the walls (si. 10) I ask myself...and there are...(si3) The sleigh it's a nice color. Well, not really... And there is the snow. It's really dirty ! Hey!(si.3) Hey, it's only a painting: some redn and I mean... some yellow, a sort of black. Yeah, it's not that simple, it's a little more complicated(si.#) I don't know. Is it always like that, painting? Just colors? Give me a minute, I'll go and see.

Analysis.

The two visitors are overwhelmed by what they see. They didn't expect so much, so many people, so much color. Nonetheless, VR stays in this state of surprise, while VF goes further. He tries to understand what provoked his surprise and then to appreciate the effect that color has on him. At the same time he continues to explore perceptually the color as it is in the painting. He arrives at the fundamental question of the use of color which he will try to answer by looking at other paintings.

Initial Contact: Attempt at Identification.

VR: What's that? A store with people on the street ... I think.

VF:Sweet Caporal? What's that? (si.10) The only thing it strikes me is.. is.. Was it a brand of cigarettes? Why was there on.. on the ad there.. that thing... what is it? Is it that stores were given advertising ... no, no, ready-made advertising from the cigarette makers with their name on it? Maybe... it was... (si.3) a tobacconist like... today? I don't know...(si.3) I really don't know. But it.. it sends me back in time... a city like that... a city, it transforms itself(si.10)It seems so real... I think. I would like to research that.

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[2] Si=silence and 10=length of silence

Analysis.

The two visitors ask themselves about what they are looking at. They attempt to identify it. VR doesn't go further, while VF continues to question himself. With the follow-up questions and the use of logic, he tries to explain the elements of the painting that intrigue him. At the same time, he evokes a series of memories he has on small businesses in Montreal. He finishes by realizing that he is interested by the architectural transformations of the city.

Initial Contact: Judgment.

> VR: I find that... It's a funny painting (si.3)I don't find it's like the others.
> VF: That painting there, I don't find it beautiful... but I can't stop looking at it. I can't stop looking at SWEET CAPORAL, the red sign and the people. I see... that... You know, there are dozens of lives not, not the same... down that street(si.10) I am just as much there as if I had my feet in that snow, if I smelled that horse and the humid air of the month of December, here in Montreal at five o'clock at night...

This is followed by about a dozen minutes while the visitor imagines the lives of these people. Then , he says

> "Paintings like this are worth their weight in gold. When you look at them... it's as if you were there. You can feel it all. And then you can't forget it. It's even better than if you had seen it with your own eyes on that street..."

He concludes after another two or three minutes by:

> "Anyway, I will certainly search out more paintings like this! Well, I have to sit down. If I don't you will need to carry me out like a baby. Can you see me leaving the museum like that?"

Analysis.

Both visitors start with a quick judgment of Hebert's painting. After this quick appreciation, VR limits himself with a comparison with other paintings he has seen. On the other hand, VF engages in a long, imaginative activity centered on the diverse people in the painting. After this imaginary journey, he realizes that he can better perceive a place or a situation when he sees them presented in a painting than if he had been there himself. He ends by a wish to see more painting of the same type.

Summary of the Differences between Two Types of Visitors.

We have limited our presentation of the three analyses to the most evident aspects of the psychological functioning of these three pairs of visitors. In summary, what follows is what can be noted about the frequent visitor.

After having approached the painting in the same manner as the visitors who rarely go to museums, frequent visitors can be distinguished quickly and immediately in three ways. First, they do not set aside the impact the painting has on them to go to on to other things. They are taken up by their feelings and emotions, which they permit to suffuse their being. Secondly, these visitors use their imaginations to remembers ideas, memories and souvenirs about the object in front of them.

Finally, because these visitors have a desire to understand what is in front of them, they begin to use both deductive and inductive processes to make comparisons with other objects and they will recall information about the object. This intellectual activity will lead them to make hypotheses which they will try to verify by using data given by the museum or information they have brought with them.

Results of the Analysis of Interviews after the Visit.

In the post-visit interview with each visitor, both types of visitors expressed a desire for an intense experience at least on the affective and imaginative plane. Both types of visitors had therefore an equal motivation to use their own resources in an optimal manner.

The Visitor Who Goes Rarely.

Here are some of the charactersitics of the visitor who goes rarely to museums. This type of visitor wanted to see everything, to know everything, to be "knocked out" by the experience. (Of course, these desires actually set up a conflict situation as it is impossible to see all and to be impressed by all). He worried about missing something or regretting that he had not been 'impressed' by something important. He wanted reassurance that he had seen it all and had not missed something which might have given him a sublime experience. He regretted not knowing enough before going to the museum and he wanted to learn more about himself; he valued the affective and imaginative aspect of the museum experience.

The Visitor Who Goes Frequently.

The frequent visitor was little more difficult to characterize but there were certain tendencies that did come out clearly. This type of visitor continued to reflect on the visit and to discover new connections between what he has found out and what he knew from before. This became a source of pleasure. He was not particularly interested in learning more facts and information about the objects as much as **understanding**. He wished that there were more objects of the same type so that he could continue to view similar objects and to enjoy them. He did not expect a sublime experience but was able to enjoy what he has discovered.

In brief, it is in their attitude towards knowledge that the two types of visitors differ, not in education. The visitor who goes rarely to museums has a lack of interest in the object while the frequent visitor is full of curiosity.

Conclusion.

According to Bourdieu, et al., socio-cultural factors should have provided the adults of this sudy with the means and skills to derive benefits from their visits to the museum. Although these visitors had similar education and cultural backgrounds, we found that they nonetheless differed in their psychological functioning. This variability in the psychological functioning of visitors can perhaps be attributed to the importance of psychological factors which override sociological factors. This phenomenon can be explained by the fact that a visitor in a museum is free to think however he wants.

As shown above, the major difference between the two visitors is that one type uses his resources and his potential for knowledge or emotions, while the other does not, even though according to sociologists, this potential is the same for both types of visitors. The question is, why not?

In the interviews, visitors who rarely went to museums, and who quickly abandoned a painting revealed attitudes which were markedly different from the frequent visitors who 'played' with the impact that the painting had on them. The visitor who rarely went to museums wanted to ' know everything' and 'not to miss anything'. They wanted 'to know what is there' and if possible, add elements and details to that which they already knew. The orientation of their curiosity seems to be the factor which could partially explain how they functioned in relation to the art works which attracted them and the fact that they rarely return to a museum once they have already been. This is a fundamental characteristic of personality and one that is very resistant to modification.

Recommendations

If the orientation of the curiosity of these visitors is a fundamental characteristic of personality, as believe psychologists, this should have an impact on educational programs. The museum educator must tell these visitors: " Don't read the content of the labels and didactic panels. Look at the art works and allow your feelings and imagination to speak freely." This will need to be reinforced often and planned for in the activities offered by the education programs.

Given the size of the task, museums should seek help from colleges and universities which deal with adult learners. A collaborative venture between museums and universities should develop programs to teach necessary skills on how to visit museums to adults. These skills, which are not habitually used would also be precious for everyday life (Yamaguchi, 1991).

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SELF-DIRECTION IN ADULT ART EDUCATION

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Introduction

The focus of this paper is on helping adults to learn and practice art throughout their lives. The target student audience is composed of those who do not wish to become professional artists, which is the vast majority of adults who study art. Emphasis is on enhancing *self-direction* which is defined for the purposes of this paper as student control of the learning process. A key element in self-direction is informed management by students of their own learning which can include periods of independent study as well as more traditional classroom learning situations such as structured credit or noncredit courses (Candy, 1993). Students may in fact decide to surrender control in some situations to instructors (who they may "fire" and "hire" at will) as they continue their lifelong learning.

The author's concern is with helping students to navigate freely between a broader range of art learning situations, including college credit and extramural noncredit, community art center, art club, and independent study options and in short actively and wisely charting and taking responsibility for their own development as artists. The application setting principally in mind is the traditional college classroom in which adult students are mainstreamed with younger students. Due to the influences of prestige and credentialism, higher education furnishes both the model of instruction as well as the instructor class for other environments. Hence the higher education model becomes normative in other instructional settings, including, ironically the most informal such as the peer directed student sketch group. In this latter situation the absence of an instructor can become a barrier to any coordinated activity; students function within the same shared space, but largely in isolation. There is at present no effective counterweight to the model of teacher direction with the exception of extreme cases of self-direction pursued by students working, for the most part, on their own apart from other adults. But this, like the case of students working in the same space but in isolation of each other, is in reality a default position, since it does not readily address the need some students have for "instruction" conveyed by other live persons.

The thesis of the paper is that traditional art instruction must take greater cognizance of the fact that most art learning for adult students, and for younger students too who will continue making art as adults, will take place outside of formal courses. Instructors, regardless of setting -but especially those in formal courses- need to prepare students for the days when they are no longer in class subject to direct instructor intervention. This would include fostering an awareness of divergent approaches to pedagogy including group and independent learning, source materials for lifelong learning, and ways of becoming effective self-teachers and learners. The goal is to identify an approach or methodology for the traditional collegiate course that is midway between teacher-centric and student-centric models. It is maintained that this hybrid construct will be more serviceable in meeting the needs of most art learners.

The College Art Classroom

The teacher-centered model operates from the perspective of a set curriculum achieved through some pre-planning and also an amalgam of approaches derived from prior courses that the instructor may have taught. The course generally follows pre-established models that are normative for that field or discipline, often replicating the learning experiences encountered by teachers when they themselves were in school. The course emphasizes achieving teacher determined objectives in a prescribed order. The class is viewed as a group moving together through a curriculum that is segmented in stages. Usually the instructor will demonstrate techniques at various points in the semester. Students are assigned projects to complete in class or at home which apply the techniques or principles introduced in class. The instructor "supervises" or is "available to help." Often this is only in response to student requests for assistance.

The principal justification for this teacher-centric approach is that the instructor is the expert or master and knows what content is to be imparted. Other perceived advantages include one set of procedures, curriculum and program activities. Standardization assists in grading because it is easier to establish student performance norms.

Numerous problems abound with the traditional college art classroom. I will not dwell here on adults as a supplementary add-on population amidst a sea of younger learners, nor on the lack of attention to pedagogy that is rampant in higher education and which encourages a generally non-reflective attitude towards teaching. I will also omit a discussion of creeping credentialism in the arts- how valid are degrees in signifying (or assuring) the quality of artistic accomplishment? Instead I wish to address more fundamental issues and assumptions which are intrinsic to art education and upon which the question of self-direction pivots.

Self-Direction and Art Education

Self-direction, defined again as learner control, as both a process and goal is at the heart of making art. Individually made and arrived at decisions about means (medium, technique) and goals (outcome- the artwork) are in Western culture at the core of the artistic identity which is all about making inspired choices that enable viewers of the work to see and feel differently about observed phenomena.

The sub-culture of art is such that artists operate within an unpredictable and fickle star system that tends to reward personal traits of ambition and motivation as much as skill. It is a field which places a premium upon creativity and individuality; there is no assurance that simply doing the right things (such as continued practice and technical mastery) will result in success. Gardner (1993), in his study of artistic creativity, notes that "sheer novelty" can be a "significant factor" in the public's selection of what it considers as masterworks (p.39), especially in the arts which have "more fickle" standards than other domains such as mathematics (p.40).

This chance factor of fame and the consequent elusiveness of permanent greatness (with the notable exception of Old Masters) must be seen as seriously undercutting the presumed validity of disciplined art instruction which posits the existence of "objective standards" or fixed points from which to instruct and judge. The often unacknowledged conflict between subjectivity/creativity on the one hand, and formalized/rationalized instruction on the other make evaluation and judgment of art problematic and highly circumscribed. The premium in art on "newness" -breaking through to novel ways of seeing and visually describing experiences- reinforces the view of the artist as an "original" to be discovered, not simply an aspiring stylist or technician to be trained.

Instructors must somehow reconcile the dual objectives of helping students make acceptable art proficiently (the discipline of technique) and at the same time encourage creativity and convey the appreciation that creative visual artists are "standard breakers" or foes of established discipline. Thus a palpable tension exists between the student/learner and the teacher/master- *each contesting with the other's creative subjectivity*. In the case of teachers, it may also be *subjectivity masquerading as objectivity* through the vehicle of a course curriculum.

Several important questions arise: "How does the master as learner acknowledge kinship with the student as learner?" And related to this, "How does the teacher modify instruction so that the needs of lifelong learning are addressed?" By embracing the problematic nature of artistic creativity both teacher and student are placed on a similar footing. Both are grappling with inner needs for self expression through visual media. Differences in depth of experience and sophistication seem less important when a fundamental equivalency of goals are acknowledged. Moreover, instructors themselves learn through self-direction and the use of means that are alternative or in addition to following classroom curricula. The activity of classroom teaching itself is recognized as a form of learning and self-education. A case can therefore be made for reforming the traditional classroom/studio model to one both broader and more nuanced, and grounded in the realities of how professionals continue to learn (Schon, 1990).

A New Model for Adult Art Education

In art education the period of formal instruction is merely a beginning, a preparation for when students are no longer in school and in relationships of dependency with instructors and can subsequently determine the trajectories of their own development. Artists must continue to learn, especially in those areas in which they find themselves deficient (Staff, 1994).

One would expect that in traditional art instruction students are gradually weaned away from exclusive reliance upon teachers who help them to both internalize and develop artistic standards that harmonize established canons and rigor with the students' own needs for self-expression and creativity. The reality is that within a fragmented and episodic curriculum, students acquire a diversity of experiences, and move through coursework in haphazard personal ways. (I am not speaking here of specialized art schools with more formalized structures, but of collegiate programs erected upon an elective system within university settings). The situation is even more complicated for adult students who may only sample a course or two from a more extensive curriculum and would then completely miss the "logic" of a coherent course-of-study (if in fact one actually existed). Growth is theoretically in technical mastery as one takes progressively more difficult courses for which there are prerequisites, albeit the prerequisites themselves symbolically substitute for acquired mastery.

The case for self-direction in art education (and even more broadly in all education, especially lifelong learning when the stream of teacher assignments and formal classroom projects have virtually run dry) recognizes and takes as its point of departure the fact that all key decisions are already being made by the learner: choices on what to take and when, and more significantly if and what to learn. And what takes place within the course, its "borders" if you will, can never come close to encompassing the larger territory of that subject (printmaking, painting, etc.) except in the theoretical and impossible case of course of study of infinite dimension. Even in lifelong learning this would be impossible since it would be limited to what a single person could learn in their own lifetime!

All good courses acknowledge their incompleteness but they rarely address and prepare students to competently resolve this difficulty with perhaps the suggestion that they take other courses! There is little acknowledgement (except perhaps at graduation) of the eventual point where there is not necessarily any school in the strictly formal sense. By openly recognizing the incompleteness of course curricula teachers can vastly expand the resources at their disposal in helping students develop their skills both in the present and future. By building upon, and elevating the importance of learner control instructors can encourage students to draw upon expanded knowledge and information bases.

Personalization of curriculum is the key to this stratagem. Discovering what students want to learn, what their ideas and competencies already are about the medium and then building upon this existing foundation can be a more meaningful starting point for any art course. The open acknowledgment that learning (as opposed to a behavior equated with following instructions in class) is a voluntary activity, exclusively within the control of students paves the way for different instructional techniques.

Teacher approaches that tap into students' knowledge bases will enhance motivation and participation . The coercive use of grading as a goad to creativity is more likely to have counterintuitive outcomes especially diminishing enthusiasm and commitment to art. Helping students to do a better job (as they define it), acknowledges a basic human drive for improvement and acquired proficiency.

Embracing diversity in the class (adult classes are noted for their extreme heterogeneity) and espousing and incorporating greater variety in approaches to art go hand-in-hand. Students need exposure to an increased number of artist role-models that differ by age, sex, cultural background, work habits, philosophy, experience, orientation to the medium, and so forth. Visits of guests artists to class and study field visits to their studios and other venues can open up students to many more alternatives in art-making. This is as important as visits to museums which tend to emphasize art as artifact, not as a stage in art making. By contrast, visits with artists can emphasize art as a synthesis of the interaction of artist, his or her context, view of life, personality, situational constraints, philosophy, and predisposition. Art does not magically appear on a wall; it is an outcome of human activity- not of the curator, but the artist-creator. As part of developing their own consciousness as artists, students must come to appreciate that there is as much diversity in artists as there is in art; one is a consequence of the other.

The real nature of artistic work -its many false starts and dead ends, the production of much "bad work", and the need for constant experimentation amidst a dedication to continued productivity (with periods of "artist block" [Audette, 1993]) in spite of the absence of "success"- is the reality that should be conveyed.

not the fiction of "A"-level-work masterpieces leaping off the easel with facile ease.

Information about other places to learn about art making including community centers, sketch and drawing clubs, and even apprenticeships in commercial establishments (such as graphic and design fields) can be incorporated in standard curricula through instructor discussions and student visits and reports. We need to encourage different ways of knowing and learning. The commercial sector, in particular, has been important through the centuries as an incubator of artistic talent- Nolde was a woodcarver, de Kooning a house painter, to name just two.

An expanded knowledge of books, films, magazines, libraries, and museum study centers as ways of learning about art belongs in every curriculum.

Redirecting the art syllabus in this way so as to give more emphasis to individuals and art education sources, also compels a reexamination of the use of groups in the studio classroom. At present this is poorly conceptualized and is usually deployed for logistical reasons only- a small group around a still-life or model, not in any conscious pedagogic sense. Gardner's study (1993) suggests that creators had "significant" support systems at the time of their breakthroughs (p.43), often other artists that served as a reflective circle for experimentation and feedback. Groups in the art classroom can be reconstituted in this sense so that students can be both learners and teachers. For example, a group of students can serve as a study team, focusing on the use of color. Small groups offer increased opportunities for students to talk and discuss their work in addition to opportunities to help each other.

This can be a viable alternative to the public "critique" where humiliation always hovers in the wings. It is better to have students develop confidence in discussing their work and what were they trying to accomplish in small groups where the absence of a suitable technical vocabulary will not be a hindrance. This terminology can be introduced by instructors at a later point after students have practised talking publicly about their art.

Conclusion

The challenge for adult art education is to enable participants to gain degrees of mastery and familiarity in art so that they may continue this pursuit with self-direction, through a variety of means, throughout their lives. The value of a more student-centered approach is that it anticipates this situation when students no longer have formal classes as their sole educational mode. The larger emphasis -

on self-direction and continued learning- makes sense pedagogically and is compatible with how professional artists and artist/teachers continue to advance their own proficiency. The capacity to teach oneself new approaches, master new media, move one's art in new directions are all outcomes of self-directed learning. The formal art classroom is an effective bridge to this larger more ambiguous reality providing instructors can reshape their courses with this broader message in mind.

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DUTCH ANDRAGOGY AND MUSEUM EDUCATION

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The former popularity of Dutch andragogy has to be seen in the context of the Dutch welfare state and its aspiration to promote social and cultural well-being. Museum education was one of many means to attain this end. The loss of interest in Dutch andragogy went hand in hand with the erosion of the Dutch welfare state. At the same time, the pursuit of the social or cultural education of adults is no longer a goal for art museums in the Netherlands.

In countries where the term 'pedagogy' has currency, the word 'andragogy' is often used to denote the education of adults. In this way, one avoids the terminological embarrassment of, for instance, 'adult pedagogy'. The word 'agogy' then serves as a common denominator for pedagogy and andragogy. Where a more neutral word like 'education' is customary, there seems to be no direct need for another generic term to replace 'adult education'. Often, however, the term 'andragogy' is applied to indicate either a specific approach to adult education, or, in sharp contrast, a comprehensive field of activities of which adult education only forms a part. Examples of the first use can be found in the United Kingdom (Allman 1983) and North America (Knowles 1970). The second application was, until recently, the case in the Netherlands. At present, the Dutch term *andragogie*, if still used, functions mainly as a synonym for the education of adults.

When, in 1970, the science of andragogy was granted academic recognition in the Netherlands, the official documents referred to the 'social and cultural education of adults' as one of its specific fields of study and research. The others were social work, community organization and personnel management. Cultural education, however, particularly in the more limited meaning of art education, has enjoyed little attention from Dutch practitioners and academics in the field of adult education. In addition to formal adult education and vocational training, they have been mainly interested in social education. In this latter area, questions about the facilitation of personal growth, the improvement of interpersonal relations, and the development of political consciousness have preoccupied both kinds of professionals. Even when some attention was given to the art education of adults, it has been primarily for non-artistic purposes. Helping adults to appreciate art was not considered as a goal in its own right, but as a means to attain other ends. The present paper stems from a research project which deals with this long neglected connection between adult education and art. From a historical point of view, it pays attention to the relationship between museum education and Dutch andragogy.

From Social Pedagogy To Andragogy

The Netherlands played a pioneering role in the professional training for social and educational work. A *School voor Maatschappelijk Werk* [School for Social Work] was founded in Amsterdam in 1899, problably the first in the world of this kind. Contrary to the present use of the term, the Dutch notion of 'social work' not only meant public assistance, but also popular education. Soon, the emerging professionals in the fields of social work and adult education sought a science of their own. This was found in 'social pedagogy', a developing discipline in Germany at the beginning of the twentieth century (Van Gent 1988a).

In 1845, a German pedagogue by the name of Mager invented the term *Socialpädagogik* (Kronen 1980). Eleven years before, the term *Andragogik* was coined by the German highschool teacher Kapp in a book on the educational views of Plato. The ideas of Kapp pertaining to the education of adults did not gain wide acceptance. On the contrary, they were heavily critized by his compatriot Herbart, an influential pedagogue, who opposed such education. Herbart argued that a child should be educated to become an autonomous personality; once an adult, a human being could only engage in self-education. The entry of andragogues would lead to general dependence and tutelage (Van Enckevort 1972).

After this attack, the term *Andragogik* virtually disappeared, although some vestiges can be found in, for example, Russia around 1885 (Savicevic 1991). It knew a modest revival in the first decades of the twentieth century, mainly in Germany. In 1926, the sociologist and adult educator Rosenstock-Huessy made a distinction between *Pädagogik*, *Andragogik* and *Demagogik* (Van Enckevort 1972: 28). From 1920 till 1922, Rosenstock-Huessy was in charge of the *Akademie der Arbeit* [Academy of Labour] in Frankfurt-am-Main, a cadre training institute for the German workers' movement. In *Education through Experience* (1927) Lindeman, a professor at the New York School of Social Work, described, together with Martha Anderson, the activities of this Academy of Labour. In their report they declared: 'Pedagogy is the method by which children are taught. Demagogy is the path by which adults are intellectually betrayed. Andragogy is the true method of adult learning' (Brookfield 1987: 27).

In 1951, the Swiss remedial educationalist Hanselmann published his *Andragogik: Wesen, Möglichkeiten, Grenzen der Erwachsenenbildung* [Andragogy: Essence, Possibilities, Limits of Adult Education]. In line with his profession, Hanselmann considered andragogy as 'in the first place, an all round support of the adult in his pursuit of self-education (-) and in the second place the resuscitation of this pursuit when it has been led astray' (Hanselmann 1951: 59). This book was followed in 1957 by Pöggeler's *Einführung in die Andragogik: Grundfragen der Erwachsenenbildung* [Introduction to Andragogy: Basic Questions of Adult Education].

In the Netherlands itself, social pedagogy was barely subjected to theoretical scrutiny before 1940. The term 'andragogy' was not used at all. As a university discipline, social pedagogy received its first opportunity to develop after the Second World War, with the advent of the welfare state.

In 1950, Ten Have was appointed to the chair of social pedagogy at the University of Amsterdam. The reintroduction of *Andragogik* by Hanselmann and Pöggeler enhanced Ten Have's already existing objections against the use of the term 'social pedagogy' when applied to adults. In 1960, he laid the theoretical foundation for the science of andragogy in a major article, published in *Volksopvoeding* [Popular Education] (Ten Have 1960). In that same article, he introduced the term 'agogy' as an 'umbrella concept', covering both pedagogy and andragogy.

Andragogy And Art Education

In his persistent pursuit of conceptual clarity, Ten Have also made a distinction between 'social agogy' and 'cultural agogy'. The first term was coined to refer to the guidance of children and adults as social beings, while the second term was meant to denote activities intended to educate children and adults to become bearers and creators of a 'spiritual-ethical culture' (Ten Have 1960: 37). He explicitly stated that he required these two terms because, in his opinion, they implied two completely divergent tasks.

On the one hand, this is quite curious, since Ten Have himself had drawn attention to the fact that in the so-called 'socio-cultural work' of *Buurthuizen* [Neighbourhood Centres] these two aspects had already been integrated for a long time. Moreover, he advocated the science of andragogy explicitly as a common denominator for the study of, among other activities, social and cultural work.
On the other hand, it must be admitted that the specific field of social work, which had gradually acquired an identity of its own in the form of 'social casework', was eager to establish itself in distinction from cultural work. One can even say that since the Second World War both fields were engaged in mutual competition. The dramatic social consequences of the war had led to dynamic developments in the theory and practice of social work. Because of this rapid growth of their rivals'

influence, the professionals in the field of cultural work feared an important loss of ground.

Even within cultural work itself much competition existed between those who were only interested in strictly cultural aspects, and those who looked upon cultural education primarily as a social activity. Dibbits, for example, noticed that 'cultural' educationalists, who understood 'culture' in the more narrow sense of 'art', looked with some disdain at their 'social' colleagues. The concept of culture, derived from the traditional nineteenth century German notion of *Bildung* [liberal education], located itself at the top of a hierarchy of values (Dibbits 1969: 6). Yet, these were rear-guard actions, and in practice the battle had already been decided in favour of social education. A call for drastic changes in Dutch society, expressed at the end of the sixties by a new radical student movement, had little consideration for art in its own right.

This tendency became so extreme that, even in the specific field of art education, the cultural aspect nearly disappeared from the stage. In a policy statement of 1974, the *Nederlandse Stichting voor Kunstzinnige Vorming* [Dutch Foundation for Art Education] distinguished three perspectives. Art education could be seen as: a) the development of artistic sensitivity, b) a means to personal growth, and c) a way towards social consciousness. An outspoken preference for 'social relevance' led to the rejection of the first perspective; education, not art, should be given priority. The point of departure for the Foundation's policy was that 'art education had to be evaluated in terms of its contribution to social education' (*NSKV 1974*: 35). It took some time before signals could be heard which suggested that art education as such was reclaiming its legitimate position.

The promotion of an artistic sensitivity, in both a passive and an active form, is the final goal of this kind of educational work. Furthermore, one can speak of personal, relational, political or moral education which makes use of art. In this case, artistic means are deployed in order to attain non-artistic goals. Within the area of art education itself, one can distinguish between sectors such as the audio-visual, plastic and dramatic arts, dance, and literature. Another distinction to be made has to do with the institutional settings of art education. Such settings include organizations for formal education, socio-cultural Neighbourhood Centres, *Creativiteits-centra* [Creativity Centres], and the educational services of museums (Van Gent 1988b).

The Beginnings Of Museum Education

The decades around the turn of the last century were of primary importance for the development of adult education in the Netherlands. Progressive members of the Dutch bourgeoisie tried, with often divergent goals and more or less success, to 'improve' the lower classes. Some of them were inspired by the example of Canon Barnett in England, who expected much of a 'university settlement', a residential centre for faculty and students. He named his centre in the East End of London after the economic historian of the Industrial Revolution, Arnold Toynbee. Barnett's 'practicable socialism' did not preach a redistribution of income. It was his intention that Toynbee Hall should provide education through social contact (Van Gent 1991b).

The model of Toynbee Hall led to the establishment of the first *Volkshuizen* [Folk Houses] in Amsterdam, Rotterdam and Leiden. The intentions of the founders of these voluntary organizations were clearly articulated in the statutes of the Leiden Folk House. Its objective was to raise 'the level of education, culture, and happiness among the working, and comparable classes in Leiden and its surroundings' (in Bijl et al. 1938: 17). Professors and students provided legal assistance to the poor, mostly in disputes about rent, and organized lectures, musical performances and expositions. They wanted their institution to be 'a centre of art as well as of social action', just like Barnett's Toynbee Hall (Briggs & Macartney 1984: 57). In Leiden, the most important role was played by a woman, Emilie Knappert, who was greatly influenced by Ruskin, the English art critic and social reformer. For sixteen years she was in charge of the Leiden Folk House and her pioneering efforts there have put a stamp on Dutch adult education. She saw cultural education as her main goal. Guided tours to museums and the lending of reproductions would bring art 'into the field of vision of the proletariat' (Kramers et al. 1982: 104). In 1915 she became director of the School for Social Work in Amsterdam.

The association *Kunst aan het Volk* [Art to the People] was a more specific attempt by members of the progessive bourgeoisie to provide the working class with art education. The association was founded in 1903; one of its goals was 'the organization of visits to public collections of art' (in Adang 1990: 92.). The initiators had a left-wing liberal background. Most of them, however, became members of the *Sociaal Democratische Arbeiders Partij* [Social Democratic Labourers Party] or sympathized with the socialist movement.

The elite of the socialist movement itself was to be found in the *Algemene Nederlandse Diamantbewerkers Bond* [General Dutch Diamond Workers Union] under the inspiring leadership of Polak. He was a great admirer of the multifaceted English artist and socialist Morris who advocated the aesthetic education of the working class as a means to humanize its revolutionary struggle. In 1903, this Union announced the formation of a *Commissie voor Maatschappelijk Werk* [Committee for Social Work]. Its assignment was to 'engage in everything that would lead to the education of the members and the enhancement of their happiness' (in Adang 1990: 86). Lectures on artistic subjects and visits to 'important exhibitions' were among the many activities of this committee.

The cultural education of the lower classes was not only inspired by compassion for their sorry lot and the ugliness of their surroundings, but also had tactical motives. The task of the socialist movement to obtain higher wages and more time for leisure was rendered extra difficult by the existing negative image that excessive drinking and base forms of amusement among the proletariat would be the only outcome (Adang 1990: 81). In 1919, the Dutch government reduced the working day to eight hours. During the parliamentary debates, opponents had indeed mentioned an imminent danger: next to the negative consequences for the economic position of the Netherlands on the international market, they had feared that the lower classes would not be able to handle their new freedom.

At the beginning of the thirties, organizations in the field of adult education asked for more systematic information about the use of free time on the part of the lower classes (Beckers & Van der Poel 1990: 58, 160-161). In 1934, a conference on the occasion of the 150th birthday of the *Maatschappij tot Nut van 't Algemeen* [Society for the Common Benefit], the oldest Dutch voluntary organization in the field of adult education, was entirely devoted to this problem. Two years later, Kruijt - one of the founding fathers of leisure studies in the Netherlands - focussed his attention on 'adult educators who want to have a better insight into the problems of the use of free time in order to take - with a bigger chance for success - those measures which aim at the edification of the spiritual and moral level of our people' (in Beckers & Van der Poel 1990: 161).
During that period, art museums themselves initiated activities to stimulate the interest of the general public. Many of them even saw the educational function of the museum as the only avenue of escape, in a severe economic depression, from financial retrenchments (Van Wengen 1975: 5).

Welfare State, Andragogy And Museum Education

After the Second World War, the Netherlands witnessed the advent of the welfare state. Before the war, the economist Keynes and the sociologist Mannheim, among many others, had articulated their fear of the abuse of free time. Their ideas had inspired the architects of the Dutch welfare state, who also shared many of their pessimistic anticipations and moralistic convictions. Van der Leeuw, the first post-war minister of Education, Arts and Sciences, advocated a paternalistic educational and cultural policy (Rogier 1982: 8). After his early departure, his successors took a less active stand, but their concern remained. In 1949, the Catholic minister Rutten urged the *Voorlopige Raad voor de Kunst* [Provisional Arts Council] to consider specifically the question of 'how art could be brought to the worker' (Oosterbaan Martinus 1990: 17).

In 1965, the arts became the responsibility of a new *Ministerie van Cultuur, Recreatie en Maatschappelijk Werk* [Ministry of Culture, Recreation and Social Work]. A broad welfare policy began to take shape in this period, now that the government was of the opinion that more provisions for cultural and social well-being were necessary alongside the provisions for material prosperity. A policy to diffuse culture was devised in the context of a strategy to spread knowledge, power and income. Education of the public was regarded as a primary task for museums (Ministerie van CRM 1976: 10).

From 1965 on, some governing bodies of the welfare state considered art as a way to raise the social consciousness of the underprivileged. Educational departments were established in every major museum and in many ways they even overshadowed the activities of other departments. Within the museums, new and often provocative educational techniques were being developed. To break down the image of the museum as 'an instrument of the dominant powers', the methods of outreach work were applied and cooperation was sought with socio-cultural Centres in lower class neighbourhoods - the successors to the pre-war Folk Houses (Ganzeboom & Haanstra 1989: 26). In this way, the strategies of social work, adult education and community organization were combined.

Soon after 1975, however, in the aftermath of the so-called 'international oil crisis', the edifice of the Dutch welfare state began to show many fissures. The decline of Dutch andragogy as a comprehensive field of activities, which had been one of the beneficiaries of the welfare state, went hand in hand with this erosion. To an increasing extent, professionals working in fields of social work and adult education went their separate ways. Each sought shelter in safer areas that were less threatened by financial cuts. Social work went looking for help from the stronghold of medicine. Adult education moved in the direction of formal primary, secondary and higher education, or vocational training, where the quest for diplomas and certificates is predominant. Community organization, for a long time a link between social work and adult education, withered away. A new Royal Decree, issued in 1985, deprived the science of andragogy of its status as an autonomous discipline.

From 1985 on, the pursuit of social emancipation disappeared more or less completely from the stage. The state exchanged its educational policy for a cultural policy and decided to channel its sparse resources towards the conservation of high quality objects. This provoked little protest from the traditional elite within the museum hierarchy, which had become irritated by the educational offensive. The government's new emphasis on privatization compelled museums to solicit corporate sponsorship and to organize only commercially sound expositions. Art promotion therefore took the place of art education (Van Gent 1991a).

The social or cultural education of adults was no longer a goal for the art museums of the Netherlands. The visit of andragogy to these citadels of high culture was a rather short one and did not lead to an enduring attachment.

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THEATRE ARTIST & TRADITIONAL ENTERTAINERS AS ADULT EDUCATORS IN AFRICA - THE SIERRA LEONE EXPERIENCE

Charlie Haffner, Artistic Director, Freetong Players Theatre Group, Sierra Leone Adult Education Association (SLADEA)

In Africa in the past decade, there has been a variety of experiments in using theatre for Adult Education and Social Development. This is because the task of teaching an adult to read and write in Africa is a very difficult one. The problem is magnified by the vast number of languages and dialects spoken by its people! Studies show the existence of thousands of major languages in Africa. Hundreds in Nigeria alone, with 100 million population.

Generally referred to as theatre for development, community theatre or popular theatre. (The term popular will be used in this paper), these experiments have been influenced by the writings and works of Latin Americans like Paulo Fieire and Augusto Boal. Their concept of conscientization has encouraged a theatre that places emphasis on understanding problems from the view of those directly affected by the problems.

This type of theatre is called popular theatre because:

- it targets a whole community especially the masses. It involves local people as actors and not merely spectators.
- it is open to everyone, free of charge and held in public places such as the village centre or court bar.
- it deals with local problems and situations common to everyone. It stimulates interest in people to talk about local problems with others and agreeing to do something positive.

Popular theatre has now become a new method of adult teaching in Africa. It has become also a new approach to field work. Through popular theatre field workers get communities involved in studying their problems together, looking for solutions and talking action.

This automatically suggests to us that popular theatre cannot be operated fully by itself but in combination with other methods of extension work.

The steps involved in using popular theatre for adult education in Africa include community participation at every stage:

1. a meeting of the extension, team and theatre and community leaders.
2. a community workshop at which local people decide on issues to be presented in the performances. Actors are also selected.
3. an actor's workshop at which performances are planned and rehearsed.
4. a campaign tour - a series of performances and discussions in different villages.
5. a follow-up - assessment of outcome of the performances and further action plans.

Of particular credit for this step is the LAEDZA BATANANI Campaign experience in Gabarone, Botswana 1974 - 1977. Popular theatre is now widespread in Africa, in Southern and Eastern Africa, North and Western Africa; each region with its own adaptation, each country reflecting its own individual circumstances.

What I propose to do here is to relate my personal experience as a practitioner artistic director in Sierra Leone, West Africa how we are utilizing the theatre as a language and tool for education capable of being utilized also by any person with or without talent.

Our experience in utilizing popular theatre to advance adult education in my country, Sierra Leone is very much connected with the LAEDZA BATANANI experiences in Southern Africa and even that of the theatre of the oppressed by Augusto Boal in South America. But we have done things a little differently. There was the need to work out our own ideas to suit our situation.

In the first instance, ours started on an emergency note, in collaboration with an emergency organization like UNICEF. Infact we knew of other experiences elsewhere and started meeting colleagues in other countries only after we had gone a long way to establish our groups strategy.

A programme was launched. There was no turning back. Our Government and UNICEF must immunize 75% of Sierra Leone's babies against the six main killer diseases by December 1991. The year was 1989, two years to go. Only 45% achieved. By 1989, Sierra Leone had one of the highest infant mortality rates in the world. One in every 5 children died before its 5th birthday.

How does one persuade the parents, the mothers in particular, that vaccination is essential for their babies' survival ? How does one teach the illiterate adult parents about hygiene, or what to do when children have diarrhoea, or to encourage them to breastfeed?

Modern means of communication for most parts of the country did not exist. Where it did it only reached the elite few. This problem was particularly pertinent in Sierra Leone where newspapers are mainly read by an educated minority (15%) of the population of the country; where the radio was yet to reach the whole country and where it is mostly listened by to men; where TV is only now beginning to 'arise' from the dead! The only solution was to talk to the people face to face.

A vast mobilization movement was set in motion involving those who have influence on, or contact with the people. Parliamentarians toured the country and spoke with paramount chiefs, Islamic and Christian leaders, teachers, market women; traditional leaders and youths were all involved. But the work of the Freetong Players Theatre Group in informing and educating adults about Child Survival and Development (CSO) issues, through popular theatre, was most dynamic in achieving (85%) UCI coverage in less than 2 years.

How did the Freetong Players do it?

i. Training of trainers workshops for Freetong Players, artists, UNICEF social mobilization officials and health education field staff. (4 days).

The objective of this was to equip the Freetong Players with the knowledge required and the skills to conduct nationwide training workshops for teachers, dramatists, traditional entertainers, religious youths and children groups.

Work plans of action, a schedule and itinerary, and budget were drawn up.

ii. Workshops for teachers, dramatists, traditional entertainers and youth fellowship groups in the capital and all 12 districts headquarter towns:

- at these workshops, participants gained knowledge and skills to transform promotional messages into songs, dramas and traditional games.
- actors were selected, performances planned and rehearsed, each carrying apt messages on CSD.
- two festivals were planned a); a national inter school drama festival involving 280 schools nationwide, 20 in each of the twelve districts 40 in Freetown area. b); a national inter district cultural festival held in Freetown involving leading traditional entertainers groups throughout the country.

- the themes of both festivals and content of all performances were simply, immunization and child survival.

Workshop activities included : instructional sessions facilitated by health and adult education professionals and UNICEF officials.

- Information gathering and analysis. Discussions, debates and documentation. Practical group exercises and rehearsals.

- Post workshop presentation usually in the town centre. Adoption of resolutions. Teacher dramatist form into clubs - as arms of the Freetong Players, supported by UNICEF, for the dissemination of CSD messages to their adult illiterate communities.

Traditional entertainers who were themselves illiterate and embracing such messages for the first time resolved to always carry CSD messages as they perform their songs and dramas at every community gathering - wedding, naming ceremonies, funerals, coronation of the chief, initiation, in time of toil and in time of harvest.

Outcome

Between June 1989 and December 1991 we:

(a) conducted 26 workshops for 480 teachers and dramatists. (20 teachers and 20 dramatists represented each district).

(b) conducted 4 workshops for 1,300 traditional entertainers in the 4 region headquarter towns of the country. Five groups of 20 each represented each district.

(c) produced promotional materials at workshops:

Teachers /dramatist (per district)	4 songs, 2 dramas, 4 traditional games
(national)	52 songs, 26 dramas, 52 traditional games
Traditional entertainers (per district)	10
(national)	30

Materials produced were in 5 major languages spoken in Sierra Leone - Mende, Temne, Limba, Krio and Koranko.

(d) 12 CSD clubs were formed by teachers and dramatists in all 12 districts. As district arms of the Freetong Players they were charged to disseminate development messages in their performances.

(e) In December 1990, 13 inter school drama festivals took place simultaneously in all the districts of the country. Over 200 songs, dramas and traditional games carrying CSD messages came out of the festival. CSD clubs in each district conducted their own district festivals.

(f) Following a mini district competition, a national inter district festival competition was held at the country's national stadium and was opened by the wife of the country's then President.

By the end of the exercise there was hardly a group in the country that was not involved: Chiefs and religious leaders, district officials all joined forces. There was not a single household in the country that did not know that babies must be immunized against killer disease and that low cost life saving measures are available now.

Since the very initial planning stage, through the workshop, the rehearsals in schools everywhere, children had become aware of the messages, could sing songs and act dramas equally as well as the selected actors.

Through the children the messages reached home safely to the parents in the farms and the adult illiterates in the market place. And when a child realizes that polio is not caused by withcraft but by failure to 'marklate' (the local word for immunization), then the adult community is in for it. We saw it all happen in Sierra Leone. We targeted the children and got the adults.

We went through the literate children to reach the illiterate parents and put them into gear. The empowered children became the watch dogs over their parents. "Mama don't forget, we should take Alpha (the baby) for his measles marklate, he is now nine months old." And mother will have no alternative because they were being educated. We now see it happen in Sierra Leone. The key to the success lies in the fact that cultural values, attitudes, traditions and morals were taken into consideration at every stage.

By December 1991, the Universal Child Immunization (UCI) Coverage for Sierra Leone reached 85%.

Today, as I speak to you, this form of educating the adult has gone a step further. Now we are blending with TV to be able to reach thousands of our audiences at the same time, especially in Freetown with the largest population.

i. Our team now select a remote village community to conduct community workshops at which issues are presented and actors selected.

ii. actor's workshops take place, at which performances are planned and rehearsed.

iii. final rehearsal and filming on locations is undertaken.

Fifty (50) dramas, each 10 minutes long are being produced currently by the Freetong Players, UNICEF and Sierra Leone Radio/TV. Topics include: Adult Education, Immunization, Breast Feeding, Child Feeding, Oral Rehydration Therapy, Sanitation, Family Planning, Female Education, Formal Education and Non-Formal Education.

Viewers will now enjoy one film weekly for the next year. 100 villages have been selected for showing by a mobile video team and this has started already in the Freetown area as war still prevails in our country side.

Apart from all these, our group tradition of taking the theatre to the people wherever they are: in the street, market, hospital, villages, in schools, churches and in the homes of ordinary people continues unabated. You name it, we are there!

The book entitled 'ECSTATIC RENOVATION' by an American Anthropologist Joseph Opala, distributed by Sierra Leone Adult Education Association (SLADEA) is a direct outcome of Freetong Players collaboration with other Adult Education Agencies in promoting topical issues through theatre. In April 1995, Joe Opala wrote this about the players:

> "Mr Haffner's Freetong Players are without doubt the foremost theatre group in Sierra Leone today. For a decade, the masses of this country have looked to the players for information on their nations history and culture Mr Haffner and his Freetong Players have composed a large corpus of folk songs and plays over the years, to teach their people about the glories of their past and about their cultural heritage".

Our future is full of determination; action packed determination from a global stand point and to further the expansion of popular theatre for Adult Education in Africa.

In collaboration with committed colleagues and organizations, we will facilitate new developments in Sierra Leone towards the establishment of a professional career.

We are now finalizing plans for the establishment of an institute/school of Popular Arts in Freetown by January 1996. Emphasis will be on the poor people and communities. Using major artistic languages such as drama, dance, singing, story telling, puppetry, and traditional games and sports, our institute will transfer to the people the means of production in the theatre. The Freetong Players Institute of Popular Arts will empower the people to utilize their theatre as a weapon to be wielded by them - a weapon of consciousness and liberation. Soon, my people will no longer be spectators in the theatre any more!

Our engagements in adult education projects with UNICEF, MARIE STOPES SOCIETY and other NGO's to educate Sierra Leoneans about the welfare of their children and other social issues such as gender and peace, continues.

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VISUAL REALITIES: THE CREATION AND TRANSFORMATION OF MEANING THROUGH THE VISUAL ARTS

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> *If it is successful, the art object resonates with in its own history...It speaks to a finely tuned intellect as well as to the collective unconscious. It can operate in images and at times in language or challenge the origin of language with its exploration of images. The work may address national identity as well as that which is subversive to that identity. It may try to articulate fears, unseat personal anxieties, intersect the individual with the universal, challenge the collective dream. It can defy notions of progress and utility...suspend linear time, immerse us in pleasure, irrelevance, irreverence, outrageousness. (Carol Becker, 1994)*

The intrinsic transformational value and healing power of artistic creation has been rejected in many sectors of our modern western society. As a nation, in the United States, we have collectively disengaged ourselves from those artistic pursuits which have the capacity to defy commodification. In the U.S. today there is a systematic push to rid the government of any obligation to fund the arts. With major cut-backs threatened in social services and health care, the arts as a recipient of governmental backing have lost any possibility to survive in a climate of anti-welfare, anti-women and children, and anti-culture. The message is loud and painfully clear, the arts have no place in public life. As adult educators world wide we must not be discouraged by this threat, we must actively resist this course of action through our daily practices and pedagogies. We must send a message back that the arts are indeed an integral part of public life and our cultural existence both locally and globally.

Culture, it is recognized, is a socially constructed reality. Paintings, sculpture, architecture and other art forms are realities which situate the artist's point of view in time and space. Art is never created in a vacuum. Because of its intimate link with the representation of reality, art can be used as a means to decode and deconstruct the social relations that are embedded within the larger society. Viewed autonomously, the work of art itself is non-biased and color blind. Museums, the icons of cultural hegemony, can be viewed as institutions which reproduce the elitist social relations of power. The decontextualization in American museums of works from Africa, South America, and Asia is a political act. But because museums are by definition, *public* spaces they are the perfect sites for a pedagogy of resistance. One must continually confront and critique the dichotomy set up by an elitism cloaked in the public sphere.

As adult educators we must begin to incorporate cultural pedagogies in our individual sites of practice to counter the conservative thrust of the 'information age.' It is important to recognize the benefits that adults can gain from a comprehensive exploration of disciplines grounded in creative, imaginative, and visual realities. Art programming integrated into adult basic education and other community-based organizations promotes a wide variety of analytical and technical skills, and can be used as a powerful tool for social change. I will outline a technique that I use which is theoretically informed by the politics of representation as illustrated by critics such as Henry Giroux and Bell Hooks (1992) and is based in the Freirean practical model of the 'culture circle.' This method is multi-layered and includes critical looking exercises as well as creative activities. These exercises are geared toward the development of an "oppositional gaze" and the reconstruction of the participants' own reality through the act of creation.

The Politics of Representation

American society today is inundated with images extending from the media through such means as films, television, advertising, and MTV. These representations are largely controlled by those in power and manipulative in scope and character. In the United States, we live in a visually consumptive world where representation becomes reality. The visual images that we receive dictate the messages that are encoded in the social practices of unequal relations of power. Why was it that following the Oklahoma City bombing in April 1995, the suspect was immediately portrayed by the media as an Arab? In error, the FBI apprehended an innocent man from Jordan who was coincidentally traveling that day; his only crime was the color of his skin, eyes and hair. The political ramifications of the practice of representation are those of oppression and domination. The constant images that are disseminated to us by a variety of means manipulate reality and coerce us into silence. The contextualization of mass produced images leads to mis-representation. The recurrent themes as seen on nightly news or one of the myriad 'cop shows' use images to distort reality. Images of 'the other' fill the media, and with these pictures negativity is always associated. As these representations easily become canonized, so too does their reality. The African-American male becomes an icon of prison life, the Arab a symbol for terrorism, and the Latino a signifier for border politics. The image has replaced reality. As Henry Giroux (1994, 48) aptly defines,

> "Representations are not simply forms of cultural capital necessary for human beings to present themselves in relation to others and human nature.

> they also inhabit and sustain institutional structures that need to be understood and analyzed within circuits of power that constitute what might be called a political economy of representations."

Giroux suggests ways to create a politics of representation in which the relations of power can be exposed. He urges cultural workers to develop more effective strategies to cope with a 'new cultural racism.' As he comments (1994, 50), "A representational pedagogy is rooted in making the political more pedagogical by addressing how a critical politics can be developed between a struggle over access to regimes of representation and using them to re-present different identities as part of the reconstruction of democratic public life."

This type of critical analysis is crucial for adult educators from a global stand point. Because information rapidly spans today's worldwide markets, a global recognition of the manipulative power of representation is especially timely. Those in power have the ability to control access and disseminate messages, but the interpretation of the representation by the critical viewer cannot be dominated. Hence the necessity to develop strategies for looking and decoding the existent *status quo* through the means of the visual image. Bell Hooks (1992) and others refer to the idea of the 'gaze.' She urges cultural workers to transform the passive look into the 'opposition gaze.'

> The 'gaze' has been and is a site of resistance for colonized black people globally. Subordinates in relations of power learn experientially that there is a critical gaze, one that 'looks' to document, one that is oppositional. In resistance struggle, the power of the dominated to assert agency by claiming and cultivating 'awareness' politicizes 'looking' relations—one learns to look a certain way in order to resist (116).

I propose that through analyzing works of art, both 'popular' and 'fine' art, with an oppositional gaze, we can begin to develop a 'politics of looking' in order to fully actualize a pedagogy of representation.

Methodology

A methodology which is at once critical and oppositional must involve first and foremost, the act of looking. Neither a furtive glance nor a stolen glimpse will suffice. This is an art of looking which is defined by seeing in order to know. Each object of artistic creation exhibits certain formal and stylistic information which is discernible through the passive act of viewing. But as a social construction, works of art embody inherent contradictions within the context of a larger social order. Once the power of the critical view and the oppostitional gaze are realized, looking becomes a political act as the viewer begins to truly see in order to decode the relations of power. Inspired by the 'Visual Thinking Curriculum,' an approach to art education developed at The Museum of Modern Art in New York City, coupled with the 'culture circles' designed by Paulo Freire, this method is facilitated in two distinct phases; the first exercise enhances the learners' looking capacities and promotes critical vision, while the second phase utilizes the creative process in order to actively engage in the production of culture. While addressing the needs of adults with low literacy skills, this method also strives to instill a 'pedagogy of looking.'

The Role of the Facilitator:

When working in museums or with reproductions, the facilitator should be very familiar with the images and comfortable with looking at works of art in general, but it is not necessary to have formal training in art history or the studio arts. Background information concerning the objects can be a helpful resource although it is not mandatory. Often a gallery or museum label will provide enough information to foster meaningful dialogue. When engaging in art making activities, the facilitators should provide a relaxed and secure environment where creativity can be nurtured and encouraged. The primary role for the facilitator is to act as a guide into the art world, providing a visual and creative map for the learners to explore.

The 'Viewing' Phase:

The key to unlocking a work of art is to ask a series of very simple and direct questions concerning visual dynamics which often lead to complex answers and ideas. This can be accomplished while standing in front of an actual work of art (i.e., a wall mural or graffiti art on the side of a neighborhood building, in a gallery or museum etc.) or through what ever visual means are available, such as slides, books, or magazines. Allow the group to move around the work and encourage each person to get close in order to establish a rapport with the object. The very first question that the facilitator asks is, "**What do you see?**" This is the single most important component of the exercise. It encourages the participants to begin looking for the manifest content of the art work. Non-reading adults are often visually oriented learners because symbolic knowledge is more strongly developed, therefore this technique is very effective in engaging adult participants in critical viewing skills. By asking what do you see?, the learner is forced to look at the art work in its most elemental form. This straight forward approach initiates a discourse of representation.

As the group moves from simple characterizations of the images and formal elements portrayed to a discovery of the latent content of the work, lengthy narratives and complex character analyses begin to emerge. But the content of the dialogue should stay grounded within the work itself. If an individual strays too far from the visual elements, bring him/her back by asking "**What do you see in the art work that makes you say that?**" This question carries the viewer back into the image and forces a critical review of the previous dialogue. This type of exercise not only promotes a wide variety of analytical skills it also situates the participant in a visual critique. At this point the learner is in the process of developing a 'gaze' or critical view in order to decode the myriad visual messages. If several people have conflicting views or the comments get repetitious, ask, "**Does anyone else have some other ideas?**" or "**Does everyone agree with that statement?**" This will keep the conversation moving while the facilitator remains impartial and non-leading by staying focused in the art work itself. At the end of each session summarize the major points that were elicited, pulling together the diverse strands of thought.

Case Study:

When facilitating at the Art Institute, I often begin a workshop with Grant Wood's *American Gothic*. This painting has been so frequently reproduced that the image is immediately recognizable by most participants, yet located within the broader social and historical context of the work are symbolic nuances which require a more critical and oppositional 'reading' of the work. As I begin to ask "What do you see?" people comment on the rather muted palette used by the artist, the clothing the two people are wearing, their rural surroundings, the house in the background, etc. There is often speculation as to the character of the relationship between the two farmers. A participant in the group may remark, "I think they are brother and sister." I respond by asking "What do you see in the painting that makes you say that? The participant is forced by his/her own observations to look closer, deeper into the work in order to validate or repudiate the statement through the images portrayed. The conversation continues; "they look alike," or "I would not be married to him, he looks mean." To foster this dialogue, I ask, "does everyone agree with these statements?" Often the group will take off on its own direction, guided solely by the images. At this point the learner is in the nascent stages of developing a 'gaze,' or critical view. Aided by highly developed visual acuity, non-reading adults quickly begin to attain these skills enabling a further deciphering of the social context of the painting. A work of art on one level, represents a visual manifestation of the social order. By "reading" a painting, the learner can define and critically analyze the structure of that order.

'The Oppositional Gaze'

Portrayed in *American Gothic*, there is a sense of a relationship between the man and woman. Once the group is comfortable with visually critiquing the content of an individual art work, greater oppositional analysis can be promoted. By critically looking at the couple in the picture and analyzing how they relate to each other (or do not relate) a deeper meaning can be grasped. Again, by asking the right set of questions, the facilitator can lead the group into a dynamic discourse with the work of art used as a springboard for discussion. "**Whose interests are being served in this painting**?" can lead to a discussion of the inherent power relations that are embedded in male/female relationships and issues of gender. "**What is the social or historical context of this painting**?" lends itself to rural vs. urban issues. "**To whose benefit is it that this work is displayed where it is?**", i.e., a museum versus community gallery versus neighborhood mural, brings up questions of power and control; who has it and who does not. With these sets of queries, looking becomes a political act, able to transform the viewer. Even unfamiliar images illicit keen visual and critical responses. I generally move from the familiar to the unfamiliar, but as people become more comfortable with the process, unfamiliar subjects are easily grasped. Abstract art presents a unique challenge and has led to some very enlightening dialogues centered around the nature of art and the production of culture. By using this technique, the 'oppositional gaze' and the political nature of looking becomes internalized and can be used in any situation where the politics of representation are manifest. Television, film, and the news are all sites where images are used and manipulated and are readily available to be critiqued by the critical eye.

The Creative Activity

The second step of the process is to create images or works of art with which to reconstruct and transform reality. By making art in any of its forms, dance, music, or visual, people become the creators of their own culture and knowledge. The art making activity will relate thematically to the discussion in the visual exercise. For example, in the *American Gothic* workshop a group would use the collage technique to create their own scenes of 'The American Dream.' Cut-outs from magazines and newspapers lend themselves well to this exercise. As the participants build their own compositions from images reproduced in magazines and the newspaper, they can intellectually as well as physically deconstruct the representations in order to reconstruct their own reality through the art. Participants are encouraged to bring in old photographs from home in which issues of identity and representation can be acted out through the artistic process. That creative energies aide in analytic processes is seen through the degree of metaphor and symbolism that continually emerges from the participants work.

Ideally students will begin to develop their own themes which have meaning to them in their own contexts and environments. For example, recently housing was an issue for a particular group. I prepared slides of various types of shelter in other parts of the world which lead to a discussion of ways in which people organize themselves in the city and the role of choice and access within that system. In the art making activity, the learners worked in small groups to construct their ideal form of housing from modeling clay. This method, although completely centered around the visual arts has the potential for wide ranging effects. Through the development of an oppositional gaze, and a pedagogy of representation, learners are able to critically view, and truly see the structures that are represented and reproduced around them. Seeing is to know, creating is to exist.

Summary

Through the production of images, culture is no longer a commodity for the media to control, manipulate and disseminate. The role of the citizen is one of active producer of knowledge and owner of identity. Through the 'culture circle,' in his work with adults with low literacy skills, Paulo Freire recognizes that,

> ...the illiterate would begin to effect a change in his former attitudes, by discovering himself to be a maker of the world of culture, by discovering that he, as well as the literate person, has a creative and re-creative impulse. He would discover that culture is just as much a clay doll made by artists who are his peers as it is the work of a great sculptor, a great painter, a great mystic, or a great philosopher; that culture is the poetry of lettered poets and also the poetry of his own popular songs-that culture is all human creation. (1989, 47)

Cultivating and further refining the learners' experiences and proficiencies through pictorial exercises builds self-esteem, promotes critical thinking, and allows for the development of multiple literacies, multiple capabilities for understanding and deciphering a symbolic and graphic laden world. Implementing a method that forces the learner to look at art work critically promotes the development an 'oppositional gaze' and renders the act of looking political. Simple and direct questions and the process of dialogue centered around a work of art are used to facilitate this method. The arts have intrinsic value that if used in a dynamic, creative way, can be a force with which to transform and shape our world. Through the act of creating art, we create culture; a context with which to name the world. Used responsibly and thoughtfully, the arts are a vehicle to create visual languages which as Freire comments, "stimulate people 'submerged' in the culture of silence to 'emerge' as conscious maker of their own 'culture.'"

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NOTTINGHAMSHIRE NEXT STAGE

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I Background

Nottinghamshire County Council's Education Committee has built an unrivalled provision for the Arts in Education over the last fifteen years which is both innovative, visionary and diverse. As other local authorities have reduced, and frequently cut, services to schools and the community against a background of national government restriction, Nottinghamshire has not only retained, but expanded its Arts provision as part of its own Entitlement Curriculum which seeks to extend, enrich and give balance to the National Curriculum.

The Nottinghamshire Education Committee provides a service to a population of over one million and maintains 536 primary, secondary and special schools with a population of over 142,000 pupils.

For administration purposes the County is divided into eight areas. Seven of these areas have a population of approximately 100,000 and one, Nottingham City, of approximately 275,000.

II The Arts in Education in Nottinghamshire

In Nottinghamshire the Arts are an essential part of a broad and balanced education which promotes the personal, social, intellectual and physical development of all pupils. The Education Committee has established an unique model of Arts provision which develops and enriches the curriculum for the pupils, students and teachers in its schools. This provision is designed to ensure access to Arts opportunities of the highest quality, and forms part of the Nottinghamshire Education Entitlement Curriculum. These opportunities in the Arts in Nottinghamshire are co-ordinated by the Committee's Arts Support Service.

This service has traditionally provided these opportunities through 8 areas of operation. These are:

II.1 College Street and Sandfield Centres

College Street Centre for the Performing Arts was opened in 1989 to provide a central location for arts activities and workshops. Since that time, the work of the

Centre has broadened out to include the renovation of spaces in the College Street building, the establishing of full time professional and clerical staff to deliver the programme of activities, and a team of technical staff responsible for audio/video equipment, lighting, sound and all aspects of arts technology. The Sandfield Centre was opened in 1992 to provide specialist arts spaces including a small studio theatre, a large theatre/auditorium, technical areas for work in wood, metal and other media, and smaller rehearsal studios. The centre has developed opportunities for arts training, through its Education Programme workshops. The Education Committee's provision in Adult Education, Nottinghamshire Next Stage is based at Sandfield.

The Centres host weekend and holiday courses. Residential facilities have also been developed at the Sandfield Centre to access these opportunities to schools from the outlying areas of the county.

11.2 Consultancy and Training

Staff are available to provide consultancy and advice in Art, Dance, Drama, Music and cross-curricular Arts projects to primary, special and secondary schools. This might range from support in practical classroom activity to whole school training initiative in the Arts.

11.3 Instrumental Music Tuition

Instrumental tuition was established first as a peripatetic service in the late 1950's serving a handful of schools in the city and county. Since Local Government reorganisation, a County-wide service to secondary schools has been deployed on a more systematic basis.

The finance for the service was fully delegated to schools who began to buy-back the service in September 1993. The contracts won from 227 schools have been such that the service has retained its staffing intact at over 40 full time equivalent teachers and is proud of the quality of teaching offered.

11.4 11th Session Arts Workshops

Access and opportunity are key principles in the Education Committee's Arts provision. 11th Session Workshops extend and enrich the Arts curriculum provided during the ten sessions of the school week. There are 11th Session workshops throughout the County, in art and design, dance, drama, music, audio, video and stage technical skills. Participation requires commitment not just ability, and there are multi-arts workshops which provide high quality opportunities for pupils with special educational needs. They are open to all young people in the Committee's schools without audition.

11.5 Nottinghamshire Education Theatre Co/County Ensembles

The performance work of Nottinghamshire pupils and students is now recognised internationally for its quality and integrity. Many opportunities exist for those pupils and students who wish to develop their skills in the Arts through performance to the highest standards. Nottinghamshire Education Theatre Company presents a varied and challenging programme of Theatre and Dance. Instrumentalists develop a wide range of musical styles through the Nottinghamshire Education Choir, Symphony Orchestra, Brass Band, Concert Band, Stage Band and Brassery (Jazz/Funk Combo). Performances by these groups are seen by audiences of thousands, including pupils and students who may be inspired to go on to develop their own arts work. Since 1984 the Education Committee has given some 130 pupils and students every year the opportunity to participate and perform at the Edinburgh Festival Fringe. Nottinghamshire Education Committee may well be the only LEA now lending such support. Up to 7 productions a year are taken, ranging from dance to Shakespeare. In 1991 the Nottinghamshire Education Theatre Company was awarded a prestigious "Fringe first" by The Scotsman newspaper for outstanding new theatre work. Nottinghamshire Education has also won The Edinburgh Evening Post Calvalcade Award at the Festival opening parade for the last four years.

11.6 Nottinghamshire Education's Springboard Festival

Springboard began in 1984 and is an annual celebration of all the Arts, involving schools throughout and across Nottinghamshire. In recent years, over 31,000 pupils and 220 of the Education Committee's and colleges have taken part in over 360 events starting with a large parade through the centre of Nottingham the festival continues with workshops, exhibitions, performances, discussions, which all form part of a colourful and busy week. These activities are linked by a Springboard theme chosen each year, this years' being **'Making History'.** It has been described as the largest participatory Arts in Education festival for young people in the county.

11.7 Roundabout Theatre in Education Company

The Education Committee co-funds the Roundabout Theatre in Education Company, based at the College Street Centre for the Performing Arts. Founded in 1972 at Nottingham Playhouse, the company has continued to provide a range of

Theatre-in-Education services to the schools of the county and the community at large. The Company tours schools throughout Nottinghamshire offering 3/4 different productions and projects a term, which are designed as an important curriculum resource to schools.

In 1991 a formal partnership was formed between the Committee and the Nottingham Playhouse which meant essentially that the LEA become responsible for the overall provision, setting the educational context, requesting specific projects which derive their source from Education Committee policies. Meanwhile the Playhouse maintains control over finances, contracts, union matters and budget.

Such is the success of this aspect of the partnership that Roundabout is considered to be one of the best theatre-in-education companies, sought after nationally and internationally. In 1994 it performed the David Holman play 'Peacemaker' in Japan, and has received many more requests from international festivals and training organisations.

Its work is co-ordinated by the Arts Support Service which works closely with teachers when planning productions to take into schools.

II.8 Education Programme/Professional Artists

Input by professional artists into schools and colleges can make an important contribution to the learning experience of young people: it may also give the teacher new perspectives on and approaches to classroom work. A special programme of artists working in schools is offered in Nottinghamshire which is designed to bring the best practice into schools, providing examples of how input by professional artists can enhance curriculum work. In addition Arts Support Service staff offer specialist workshops for schools at the Sandfield and College Street Centres as a year round service.

III Nottinghamshire Next Stage

The Education Committee's provision for Adult Education in the Arts is its most recent innovation and adds a ninth strand to the Arts Support Service. It has been available since October 1993 and offers a range of courses, workshops, and performance opportunities for all members of the community above the age of 16. In the Autumn Term 1993 16 courses were offered with 335 people regularly participating. By Autumn Term 1994 courses had risen to 27 with 605 participants. There are several reasons for this rapid growth.

* From the outset, this provision was unusual and probably unique. Continuing the relationship with the Playhouse, Next Stage drew on the Theatre profession for its tutorial staff. Visiting artists, designers, actors, as well as directors as well known as Peter Brook, Lev Dodin, comedians Sandi Toksvig, Phelim McDermott, dancers, Peter Badejo, Yolande Snaith, and many more, were all brought in to teach students.

* Resident staff are freelance directors with links to repertory theatre and major Drama schools, especially R.A.D.A., with whom the Education Committee have formed an informal mutually supportive relationship.

Staff with a professional theatre background are employed to run the provision. The Director of Professional Theatre and Training, heading the provision, has a national and International background in Theatre-in-Education and Young People's Theatre. Directors offer a long history of professional theatre work at a national level.

* In addition a number of aggressive marketing techniques were employed by administrative staff, alongside Nottingham Playhouse in the first instance. High profile brochures, Open Days, free taster courses,

* The enrolment of major arts figures, (Richard Eyre, Director of the Royal National Theatre, launched the provision in October 1993) was also a part of this strategy.

* The resulting effect of the above created an extremely unusual provision which became very popular. Student figures in the city, initially expected at 100-150, started at 429 term 1, and by term 4 had leaped to over 600. A similar process occurred around the county.

* Student profiles were, and are, totally different to standard Adult Education courses:
    - 50/50 gender split
    - Average age 31/32
    - Overwhelming interest in practical courses
    - Relatively low interest in the observation/study form of class

* The result of the first year of work (93/94) was an increased endorsement by the Nottinghamshire Education Committee.
    - A two year Diploma Course
    - A formal link with Drama and Dance schools, which is already in process with R.A.D.A. (The Royal Academy of Dramatic Art).

- Research into the provision forming a base for an International Institute of Performing Arts

IV Future Plans

Future plans include even closer links with R.A.D.A. and other high quality national training institutions, thus bringing the best of arts training to the community of Nottinghamshire at an affordable price.

* The possibility of a Nottinghamshire Next Stage professional company, offering professional theatre to schools and the community in Nottinghamshire, thus completing the 'virtuous circle' of provision in schools which starts with the Education Committees 11th session work.

* More professional opportunities for our students and ex-students. It should be noted that six of our students have already been offered professional work mainly under the auspices of Nottingham Playhouse, such has been the quality of the work.

V Conclusion

The Arts in Education in Nottinghamshire, the Nottinghamshire Next Stage, Adult Education in the Arts provision, and in fact the whole of the Education Committees non-vocational provision for adult education, which now forms part of a County Institute for Adult Education, are all expanding, totally against the national trend. How does this come to be? There are a number of reasons.

- Innovative approaches
- Employment of the best professionals available
- A rigorous demand for excellence
- The support of schools and communities

But above all the Arts and Adult Education in Nottinghamshire thrive because of the vision and determination of an Education Committee absolutely resolved to provide educational opportunities for children and adults for the improvement of quality of life and education to be a life-long entitlement. This Education Committee, vigorously led by its chairman, Fred Riddell, the longest serving chairman of Education in Britain, has shown not only how valuable and relevant to improving the quality of life, but also how popular the Arts-in-Education, and especially in Adult Education, can be, if properly supported.

Nottinghamshire Education Committee Arts Principles

1. The 'Arts' embraces a variety of discrete and inter-relation disciplines drawn from Language, Music, Dramatic and Visual Arts.

2. The Arts have historically been seen as a vital, necessary and unique form of communication and human activity. All societies have expressed their identity in Art.

3. The Arts in education draw on this tradition by providing young people with the means to explore ideas and feeling, to communicate these to others and to share in the cultural life of the school and the wider community.

4. Arts education as well as enabling personal success and offering opportunity to celebrate diversity and ensure equal opportunity, should be as academically rigorous and challenging as, for instance, science education.

5. Art education not only develops skills specific to a particular Arts discipline. It also develops personal and social skills valuable to a wide range of contents and often complementary to the core skills of, for example, Science and Technology. It therefore requires a central consideration in the curriculum.

6. Schools, in partnership with the Education Committee, have a responsibility to provide planned and regular Arts experiences for all young people as part of their basic educational entitlement.

7. Arts education powerfully bridges the worlds of learning and leisure and the planned provision needs to involve extra-curricular and community dimensions.

8. The Arts in a school have dual function as a curriculum opportunity and as a means of developing the cultural life of the school and its community.

9. A broad and balanced Arts curriculum should provide opportunity for learning in a variety of Art forms together with the opportunity to specialise in one or more chosen forms.

SIGNIFICANT CONNECTIONS: HOW A SUPPORTIVE GROUP FOSTERS ADULT CREATIVE EXPERIENCE.

Carolyn Jongeward, Ontario Institute for Studies in Education, University of Toronto

How do adults connect with their creativity? What conditions tend to foster or impede creative connections? This paper explores how a supportive group can benefit adults engaging in creative process. The focus is on how respect and mutuality within a group brings possibilities for sharing personal experiences of art making.

A prevailing belief that certain people are creative and others not is an inhibiting factor for many adults. From another perspective, adults are challenged to connect with and release the natural creativity buried within (Estés 1992). Many obstacles are encountered, however, including lack of confidence, spontaneity, and support from others.

Adult educators need to understand that social values, cultural attitudes, and educational practices contribute to a loss of art making experience over a life time. We need to recognize how the Renaissance tradition of representational drawing and painting, and the perception of artist as genius, have affected the way art is taught and why many adults come to view themselves as non-artists (Oaxlade, 1981, p. 40).

To find meaningful ways of fostering creative experience, facilitators need to focus on learners' experiences. According to Kegan (1988), to help others effectively we must understand what they understand, in the way they understand. We must begin with where they are and take them from there. Schaefer-Simmern (1961) studied the natural unfolding of artistic activity that is possible for everyone when they are encouraged to start with their own important experiences, do what they can, and carry on according to what they want to do or do better.

A climate of trust helps learners feel free enough to take risks and explore thoughts, feelings, and actions without a threat of censure or ridicule (Candy, 1991, p. 342). Being heard and understood, as well as listening, understanding, and being emotionally available for others, is vital to psychological well-being (Jordon, 1991, p. 98). And, as Griffin (1977) says, "adult learning is enhanced when the learning climate fosters self-esteem and interdependence" (p. 1). The question is how to establish a climate of trust, respect, and mutuality that fosters adult creative experience.

Method

Research participants were adult students in a ten-week course, Design: Focus on Creative Process, offered through the School of Continuing Studies, University of Toronto. Participants' age range was mid-twenties to mid-fifties. Thirteen women and two men took part in the course, engaging in self-selected art projects, spontaneous visual image making exercises, self-reflection, and dialogue. As facilitator as well as researcher, I came to know participants through their reflective writings, interviews, and exchanges in class.

An emergent qualitative research methodology was guided by principles of "research as renewal" - reflexivity, responsiveness and reciprocality (Hunt, 1992, pp. 91-133). I began with self-reflection, making explicit my personal beliefs and values in relation to the research. My core beliefs included a sense that each person has an inalienable right to claim an impulse toward creating and knowing. Creative potential needs to be recognized as a vital aspect of the self that can be nourished and allowed expression, rather than being silenced or forgotten. Engaging in creative process can contribute to personal and cultural renewal.

The concept of "persons-in-relation," fundamental to research as renewal, means that interactions between researcher and participants are the basic units of meaning co-created through dialogue. Responsiveness and reciprocality are essential because the quality of interpersonal interactions influences what is revealed in the research process.

The research methodology was closely linked to my guiding principles of facilitating adult learning. I hoped to establish an atmosphere of trust, receptivity and mutual respect, instead of fear, competition and criticism. I tried to understand participants' hopes and expectations, nurture confidence, and stimulate a sense of playful inquiry. My central concern was to foster connections within the group by providing opportunities for sharing different perspectives and approaches to creative process.

Data collected from individual and group interviews, participants' reflective writing and field notes from the course provided a rich descriptive base for further analysis. Due to the volume of material, I focused on experiences of six participants who I refer to as Jody, Marion, Bob, Lillian, Frida and Susan. I used grounded theory strategies for organizing data, identifying categories, and developing themes emerging from the data.

While involved with data analysis, I made a "visual portrait" for each participant as a way to integrate a range of impressions and explore my perspective of their experiences. I wrote participant profiles, emphasizing the importance of life experiences as an essential context for understanding each person's learning and creating within the course. I checked back with participants to receive feedback on my writing of their stories.

Findings and Discussion

Each participant's story revealed a unique, complex, and meaningful process of connecting with creativity. Life experience, attitudes and approaches to creating, hopes, needs, efforts, and responses to difficulties all contributed to the particularity of creative experiences. Within the diversity of participants' experiences, I explored five major themes: interrelatedness, search, struggle, self-reflection and transformation. For the purpose of this paper, I focus on the theme of interrelatedness.

Interrelatedness

A social and cultural environment informs our world view, influences what we think and do, and impacts on our beliefs about what we should or should not, can or cannot do. Since creative process is embedded in life, attitudes and approaches to creating are enmeshed with interpersonal relationships both past and present. Within the course, the group provided conditions of relationship that had meaning for all who participated.

Catalysts

Having catalysts for learning is an important reason for seeking out others who can help us discover things we want to know and give us feedback on how we are doing. Inspiration, information, another point of view, feedback, guidance, help, acknowledgement can all be catalysts for learning.

Jody sought guidance to learn to use her intuition and to discover alternative ways of doing things. Lillian looked for someone who could give her attention and nurturing feedback and teach her in a well-rounded way. Marion valued feedback from those who helped her see herself as creative. Susan looked for inspiration, wanting new things to feel that would feed her creatively. Bob valued being able to listen to different points of view and have others' ideas amplify his own.

Belonging

A group experience is an intensified relationship event. Habitual ways of relating to oneself and others come into play. Hopes and fears about relationship influence the nature of the group as a whole. Participants entered the group setting with different degrees of attraction towards and concern about group experience. Some had difficulty to begin with because of past discomfort in groups or anxiety about self-expression. Others were keen from the start to engage in the group.

For example, Lillian wanted support from a group to help her connect with her creative self, but she also needed to work out questions about her own identity within the group. Ordinarily anxious and withdrawn, she rarely saw herself as belonging.

At first, Marion felt she did not have much in common with others in the group, and she did not know how she could share her experiences. Gradually she changed her perspective by observing others, appreciating their encouragement, feeling compassion and giving encouragement in return.

Initially, Frida was apprehensive and fearful of being in the group, and she thought she would hold herself back from sharing with others, but her urge to express herself, combined with a sense of comfort, gave her courage to participate.

Mutuality

As well as attitudes formed in past relationships, the extent of interpersonal trust and openness affected students' willingness and ability to participate in the group. Listening requires empathy and appreciation for others' points of view, and speaking personally from experience takes trust and courage. However, openness to unfamiliar and unexpected qualities in oneself and others brings possibilities for new understanding.

Jody, a fairly private person, was surprised and pleased that she could speak about herself in a one-to-one exchange with Bob after one of the visual image exercises. She said,

> I was describing to him my *being*. And here is a guy I don't even know....and he was a very good listener and ... there wasn't any threat of him taking advantage of this information. So there it just came out, no problem, it wasn't scary for me.

After doing a spontaneous "visual dialogue" exercise with Susan, Bob's perspective was, "If it is exciting to connect with something in one's own subconscious, it is doubly so to connect so immediately with someone else."

Difference and Similarity

The presence of openness fostered connecting and sharing, and through sharing, participants learned about different ways of engaging in creative process. Listening to each other, they learned about ways of being and doing that were different from their own, and they also saw their own ways more clearly. Susan said that hearing others express their intentions and concerns gave her "a yard stick" to measure what she was doing and to see whether her approach was the same. For Frida, discovering that others had similar problems and blocks in their creative pursuits helped her feel "normal."

Participants shared an aim to connect with creativity, but each one had different amounts and kinds of prior experience. Jody was particularly aware that everyone was at a different place in their learning. She saw herself right at the beginning and needing me to "hold her hand and say, 'Let's try this.'"

People compare and contrast themselves with others in many ways, including degrees of creative and artistic ability, amount of "know how," willingness to share, readiness to be self-reflective and self-revealing. The question is whether they judge themselves or others as lacking, and therefore less valuable, based on these comparisons.

For example, some people in the group felt they were not artistic because they could not draw, and they thought others who could draw must be freely making art. However, Lillian and Frida, who both had fine drawing abilities, were deeply concerned about their obstacles to creating. Although others called her an artist because she could draw, Frida didn't consider herself an artist when she was blocked and not making things.

Respect

Respect for another's way of being and doing arises from openness, genuine interest, and attention. Being respected, accepted, and valued contributes positively to self-acceptance and self-esteem. Within the group, people were doing different things but they were trying to be accepting of each other. Susan felt the class was "important for everyone's sense of self-value." She realized "what a treat it is to hear people value themselves and their project." She said,

> I'm realizing how precious each person's process is. When faced with a presentation like Frida's, in which you are given not only the process but the emotional impetus behind the process, you get to see how unique the process is.

Susan attributed the ease people felt in expressing themselves, and the lack of competition, to my being "extremely respectful and non-judgemental." Noticing that people were being careful, gentle, and helpful with each other, she felt it was "calming to be around this attitude." Marion noted, "No one is judging another. There is a quiet gentleness about this group." Jody found that people were accepting and encouraging, and everyone was "entitled to their own space."

Support

Respectfulness fostered courage, and encouragement was an impetus for pursuing what they wanted to do creatively. Marion liked "encouragement to keep going." Frida, who remembered others' high expectations and lack of encouragement during her childhood, knew that emotional support was the key to fostering her creativity. However, she did not feel she could expect support.

Listening to participant's stories, I was struck by the fact that engaging in creative process is a marginal, not mainstream, activity. Social and economic values strongly influence whether or not one can sustain a connection with creativity. People often struggle to make space and time to pursue creative interests. This can mean a solitary struggle and a search for like-minded people who can provide encouragement.

Supportive relationships within the class contributed, even temporarily, to a sense that engaging in creative activity is important and worthwhile, rather than questionable and insignificant. The group functioned as an enclave of support which validated each person's impulse to learn more about creating.

Outside the class setting, the availability of encouragement for creative interests varied for each person. For example, Susan found that supportive relationships with friends and family helped her press on with creative activity. By contrast, Jody, who worked in the business world, had difficulty finding others who would support, rather than undermine, her efforts to connect with creativity.

Self-Revealing

Creating calls for connecting with self and bringing something significant into being. Speaking honestly from personal experience is an important part of learning to connect with creativity. Within the group, on-going opportunities to reflect on creative process through dialogue and writing helped participants feel comfortable to express themselves personally. Those who were unprepared to share in this way were not forced to do so.

Marion knew that talking about feelings and hopes was not her strong point, but she found it was not too difficult to express herself in the group. Jody realized that five years earlier she might not have been able to let others know her thoughts. But she saw that people respected one another in the class because "they themselves had their own heart on the line."

Susan believed that self-revealing is linked with honesty and "there's a certain hesitation because of honesty." Being honest requires self-searching, and acknowledging not only positive experiences but also difficulties encountered in creative process.

Humour, based on a foundation of trust within the group, seemed to transform the difficulties of creative process and facilitate self-revealing. Reflecting on student presentations at the end of the course, Bob thought "the humour was a natural reaction to the feeling of exposure one gets talking about the very personal process of creation." He saw peoples' courage in being able to reveal themselves through talking about a difficult process that had touched them emotionally. He realized that a group of people, who did not know each other to begin with, had found a way of communicating by the end. Any fears in speaking about a personal process were not too strong to prevent self-revealing.

Vulnerability and Fear

Becoming vulnerable by exposing personal thoughts and feelings through dialogue or art work is a sensitive and disturbing condition. It is also a creative condition. At times people risk being vulnerable, hoping to find connection with another person, hoping to gain new insight. At other times, we constrain ourselves because of fear.

Sometimes, anticipating mutual responsiveness and reciprocality, we begin to open up and speak from the heart. But our openness may be responded to with an invasion of privacy or a breach of trust or an avoidance of reciprocality or judgmentalism. We may then withdraw and avoid further self-revealing. For example, Jody felt threatened when someone in class did not contribute personally but tried to find out about others. In this situation, Jody was unwilling to speak about herself.

Marion was sometimes afraid to share her poems because she thought they would reveal how strongly she felt about something, or she could be hurt if others were indifferent to what she had written. Frida usually showed her art work only to those she knew would be accepting and encouraging, not to those whose comments would throw her into self-doubt.

Several participants traced back to childhood their fear of self-expression and fear of being judged. Having experienced lack of acknowledgement, appreciation, and support from others, they developed habits of withdrawal. Frida described her struggle to feel comfortable to speak her thoughts without fear.

> "First of all I wouldn't say what I thought. Then I realized that I wanted to but I was scared to death of doing it. Then I would start saying it and be very concerned of the consequences. And now I am coming to a point where I think, "So what, this is my opinion. Everybody's giving their opinion. Why wouldn't I give mine?" And sometimes I see also that it's valued. So that's even better."

Lillian realized that withdrawing from interaction meant she missed opportunities to learn. Instead, she wanted to keep trying not to judge people so quickly and avoid them because of fear. When she was able to get past her initial fear, she enjoyed herself and became interested in talking with others.

Conclusion

In an atmosphere of care and respect, people become more open to each other. Rather than maintaining fixed attitudes based on initial impressions that distance one from another, people allow each other to be who they are. It takes time, however, for connections and a sense of intimacy to happen. A facilitator needs to sustain an attitude and presence that helps people feel respect for themselves and others. As they find value in experiences of openness and sharing, each person can begin to contribute to the growth of meaningful connections within the group.

Renewal of creative experience is a claim for integrity and diversity. When we value the right to know and express our world views through images and art making we begin to make a space for creative life to flourish. But we need to support one another in affirming the value of creative experience. Through each opportunity to learn from others' experiences and struggles, we explore new meanings and values. Nurturing each other's creative potential becomes a responsibility which stimulates questions about ways of contributing to the world and initiates a transformative process within individuals and within communities.

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'THE HUMAN SERIOUSNESS OF PLAY' - A PROPOSITION FOR A NEGLECTED ART FORM - MIME

Pat Keysell, MIME, Edinburgh, Scotland

Brisk, light of fitful movement; activity or operation; lively play of fancy; to act effectively; freedom of movement.

This dictionary definition for the concept of Play sums up the case for Mime very well. That it is also an educational force I will attempt to prove.

Adults need to play as much as children do. Often weighed down by problems, pre-occupied with practical necessities, and trapped by circling thoughts, the world of the adult can become extremely limited. There are many hobbies and activities to help the adult to escape from this ever diminishing circle, but I would like to propose the art of Mime as one of the most satisfying and rewarding ways of expanding one's consciousness and discovering the world anew.

The word 'mime' comes from a Greek word meaning 'to imitate' - so we begin by imitating the world around us, as children do. I quote from Aristotle:-

> "Imitation is natural to man from childhood; he differs from other animals in that he is the most imitative. The first things he learns come to him through imitation. Then too all men take pleasure in imitative representations .... the reason is that learning things is most enjoyable." (1)

Thus, for Aristotle, miming is part of the learning process. If we watch children at play, we quickly see how true this is. They gather knowledge through direct imitation of animals, adults, toys, etc. Curiosity about the world around them, and an innate desire to know and to understand, propels children into this game of imitation and discovery. For adults it can be a way of getting back in touch with the world; of re-discovering what they used to know and coming to terms with experience.

Beyond this basic imitation of outer reality lies a whole realm of imagination and possibility; 'for what is sought is the gestural rendering of the essence of reality - a reality that may be beyond the tangible. In short, the essential is not intellectually deduced but primally experienced.' (2)

In other words, mime provides an opportunity to experience, and give expression to, thoughts, feelings and perceptions which are not easily expressed or explained in words.

It is a well known fact that movement not only releases energy, but generates it as well, and so makes people feel better. This includes mental as well as physical energy; but many adults are not drawn to competitive sport and find the prospect of an aerobic or exercise class too daunting. Even dance (the contemporary kind) appeals more to the young than the mature adult, so to this latter group I would say "Try Mime" - it will stimulate mental and physical energy and at the same time provide a satisfying outlet for ideas, emotions and aspirations. Be reassured - we progress from the imitative play stage to a sophisticated art form through the development of natural movements.

A good introductory game is called "Convey the Picture"; for this one needs a collection of pictures, usually gleaned from colour supplements and advertisements - pictures of people doing something, or engaged in some activity. Working in pairs, participants are invited to convey the picture to their partner by imitating what the person or persons are doing in the picture. This is done without any explanation or discussion if at all possible. The game is not competitive; it is not a race and no judgment on performance is made. It is just an act of imitation and communication between two people and usually gets a group going - active yet relaxed - extremely quickly.

Other introductory games involve simple work actions (What's My Line?) or making something out of a shape, such as a circle, square or triangle; for example, a circle can become a wheel or a circus ring; a square can become a handkerchief or a parade ground; a triangle can become a dunce's hat or a pyramid.

It is worth spending time in the early stages on games that relate to objects, since these things play a most important part in our daily lives and introduce the basic concept of size, weight and shape when handling them. When we become adept at creating imaginary objects, we can imbue them with the most fantastic life; golf balls can loop the loop; dead weights can float away and cups and saucers can grow to giant size; so we begin to combine the playfulness with an awareness and accuracy that makes the object and what it does, completely believable and tangible in imaginative terms.

Emotional reactions start to come into play with an exercise such as this:

Imagine you are standing in your own garden, beside an apple tree. You feel a desire to eat one of the apples and start looking for a ripe one. You pluck the apple and eat it. Now repeat the exercise, only this time you are standing in someone else's garden, and in order to eat the apple you will have to steal it. Observers will see quite clearly how this different motivation changes the quality of the movement. Finally, imagine you are standing before the Tree of Knowledge, for which you have been searching many years. At last you are confronted with the possibility of knowing all there is to know about Good and Evil - do you dare to eat the fruit? Once again, this new situation will produce an entirely different quality of movement and state of being. Some people cannot bring themselves to pluck the fruit at all!

Another good exercise on this point involves going through a door in mime. This is a more challenging technical problem because to be believable, the door must remain a 'fixed point' - that is, attached to its hinges on the door frame. But the reason for going through the door is what makes it interesting; are we going to meet a long lost friend or relation? Are we up on the carpet before the boss? Are we going to check whether the baby is really asleep? Or are we in a rush to set the video recorder before the programme starts. All these reasons affect the way we move and the way we carry out the action. The expressive qualities do not need to be 'put on'. They are there because we believe in the motivation.

Extended exercises involve us in managing our body weight and balance in such activities as pushing and pulling, climbing, falling, floating and sinking - all practised within a meaningful context and not just for their own sake. This practice will relate us to the world around in a most astonishing way, and increase our sense of discovery; for instance, when learning how to climb stairs in mime, students will often rush to a **real** staircase to test it out - is that what I **really** do when I go up or down stairs? And so a simple daily act becomes an exciting new discovery.

Through such games and exercises we gradually extend our vocabulary of movements so that we can vividly re-create any experience in any environment, however real or fantastic it may be. When creating different environments, it is helpful to employ 'configuration' - a form of mime which involves the whole body; arms, trunk, legs and head are used to form different shapes which represent rocks, rivers, trees, walls or buildings. I have seen different groups create the Garden of Eden; the cave of Cyclops in the Odyssey, or even a great medieval cathedral. The effect is quite magical, and extremely flexible in the telling of stories, whether mythical, historical or contemporary. Participants can change from being characters, to being part of a configuration, and back to another character in an instant.

A study of physical character will take us further in our pursuit of this fascinating art form, and such a study should start with a look at body language. The position of the head, shoulders, even the feet, can tell us a great deal about what is going on inside a character, and gestures can often reveal much more than anything that is actually said. For instance, someone who is being deceitful will often use quick, concealing gestures to the mouth or face. The American film actor, Humphrey Bogart, who played so many criminals and ne're-do-wells, deliberately employed these gestures and practised them to a fine art.

Relating to the elements, earth, fire, air and water, can give us many insights into human physicality and disposition, progressing to a more subtle study of materials, and identifying with them. It is perfectly possible to feel that we are made of clay, or canvas, or steel, or wood; when this quality of being is absorbed into the body, and we begin to move, we see the most amazing transformations taking place; people we know well can literally become something or someone other. We hardly recognise them. And then, by putting two contrasting materials against each other, we see the way they react - steel against glass for example - a more fragile personality can shatter when confronted by a stronger, more resilient one - and here we have the essence of conflict, the essence of drama.

Mask work can further develop the study of physical character by throwing the whole emphasis of expression onto the body, and forcing the performer to be extremely selective and clear in the way he moves in order to reveal the essence of the character. The mask may be neutral or it may have character and expression, but the supremely magical moment comes when the actions of the body make the face appear to change. We feel we know the character through and through when this transformation happens. This study of physical character can lead us to the portrayal of allegorical characters - figures representing Famine, or Hope, or Destiny - a richly rewarding area to explore.

Mime has often been described as the outward manifestation of the inner life, and when we have mastered movement to a certain extent we can certainly use it in a more advanced, symbolic way, in order to 'say more with less' - which is a good way of summing up the economical, condensed, poetic nature of Mime. For example:-

> The illusion of flying can be used to express freedom, or the desire for freedom:
>
> The illusion of climbing can be used to express ambition, followed by all the perils of staying at the top:
>
> Imagining that we are tied and bound can express frustration:

Experiencing the confines of being shut in a small space can depict feelings of isolation, and so on.

A group of adults I once worked with in Aberdeen came up with a most effective scene using this kind of symbolism; it began with a young man seeking a job; he went to interviews, tramped the streets, scanned the newspapers and notice boards. Gradually the whole thing became an assault course, with walls, barricades, pitfalls and mines exploding - all depicted by a chorus of people working in configuration, and the young man in the middle of it all struggling to survive. This happened years ago but it was so vivid in showing an intangible feeling in very tangible terms, I have never forgotten it; such a simple idea that found echoes of recognition in everyone who saw it - and it happened on a Weekend Course after just two days of introduction and practice.

There are many other examples of community groups producing equally exciting and revealing improvisations, but I will conclude by summing up the case for Mime as an artform with the potential to expand the consciousness, to rejuvenate, and to bring about the unity, co-operation and understanding which our increasingly fragmented society so badly needs:-

a) Learning to live in the present moment by increasing our powers of observation and awareness.
b) Sharpening our memory recall and visualisation.
c) Understanding and sharing our experience.
d) Being able to express intangible thoughts and feelings.
e) Improving our powers of communication.
f) Employing physical activity and developing physical skills.
g) Discovering more imaginative ways of thinking and problem solving.
h) Tapping vital sources of creativity.
i) Relating to a group, by establishing empathy and understanding with other people.
j) Contributing to a joint enterprise.

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PAT KEYSELL has published two books on Mime:-

MOTIVES FOR MIME published by **Evans Bros. 1975**

MIME OVER MATTER published by **John Clare Books 1990**

ADULT PARTICIPATION IN THE VISUAL ARTS - CONSERVATION OR CHANGE?

Kaye Lynch, University of Glasgow.

This paper explores the potential for adults to develop independent thought and judgement through participation in the visual arts. In the context of an adult education programme designed to counter educational and social disadvantage, it reflects on changes in participants' perception and actions following enrolment in practical art courses. In particular it proposes that these courses can contribute to personal and social change, through the development of creativity and critical consciousness.

Social and educational inequalities of opportunity are stark and resistant to change. Recent evidence suggests that the gap between the poorest and richest members of society is growing steadily. The Rowntree Report in 1994 found a threefold increase since 1977 in the numbers living on an income of less than half the national average. Changes in the global economy and government policy have resulted in a doubling of those out of a job since 1979. At the same time those with longest initial education, those in higher social classes, the young and men, continue to be better able to take advantage of the existing opportunities for continuing education.[3]

Adult Education is frequently defined as an attempt to liberate adults to take over their own lives and in so doing, bring about social change: attempts to change society being ineffective without a corresponding change in individuals who comprise that society. It is clear that oppression may manifest itself most forcibly in private worlds and people lacking a sense of effectiveness in their immediate relationships, will be unable to engage with community needs.[4]

The experience of change is rarely easy and Bridges[5] makes a useful contribution to the debate. His strategies for managing change begin with 'fostering an internal locus', encouraging individuals to take responsibility for their choices and consequences of decisions. Successful participants in change need to be free from institutional crutches, engaging in the self-directed learning and unlearning cycle of the fully fledged life-long learner. In addition they need to be comfortable with ambiguity and flexibility, dealing with 'what-if' questions and original approaches to learning. Preparing adults for participation in social change and action depends on generating an increase in their confidence and sense of self worth. Only if this sense of personal power is realised will adults possess the emotional strength to challenge behaviours, values and beliefs accepted uncritically by others. Finally, skills of critical and independent enquiry enable the individual to reconsider basic assumptions, in order to question the absolute authority of those who establish notional objective standards.

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[3] A.C.A.C.E. 1982 survey, Adults, their Education Experience and Needs p58

[4] Barr A. 1995 Empowering Communities, Beyond Fashionable Rhetoric? Community Development Journal vol 30, no 2, p120

[5] Arin Krupp J. 1995 on W. Bridges in Self Renewal, Personal Development and Change, Adult Learning Jan.

Practical art education for adults suffers from a conservative image, commonly perceived as contributing primarily to the preservation and maintenance of the status quo, with little credit given to its potential for promoting change. Courses in drawing and painting find themselves in the twilight zone of leisure or hobby activity: a popular and simplistic view imagines students pursuing the accurate reproduction of selected objects with paint and pencil, enjoying a relaxing and soothing pastime.

But professional art educators reach wider and higher, aiming for example, for such concepts as creative development, increased perception and visual sensitivity. Courses which aim to develop creative ability demand tolerance of ambiguity and an experimental approach to new stimuli.[6] Heightening powers of perception and sensitivity means observing and attending afresh to the commonplace as well as the remarkable. The student has to look again at everything and as a result develop an individual and critical consciousness. The processes of enquiry and investigation, asking questions about established 'truths', is absolutely central to the practice of visual art education .

This paper reports on an open entry Higher Education outreach programme for adults and addresses the need for greater equality of opportunity in education. The decision to offer this programme reflects the view of one Department of Adult and Continuing Education that educational disadvantage is not attributable to 'deviant' sub-cultures and social conditions but is embedded in the structure and processes of the education system itself; the way it is taught, assessed, organised and used by society.

The programme was developed in partnership with Strathclyde Region's Community Education Service whose local knowledge and support to learners was invaluable. In addition to the opportunities offered for personal development, the philosophy and practice of community education emphasises the role of learning as a means to prepare individuals for greater participation in local affairs. This involves an important and sometimes lengthy transition described by Buber[7] as "the development of individual spirit and independence whilst recognising social responsibility" and depends in many instances on extended contact with education or community work professionals, well beyond the confines of the initial course.

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[6] Jones D. 1988 Adult Education and Cultural Development, Routledge, London and New York p166-180

A range of approximately 50 courses were offered between October 1993 and June 1994, loosely based on traditional higher education arts and social science subjects and aiming to broaden the frame of reference available to students, opening doors and challenging individuals to make independent and positive choices in their private and public lives. Short, end of course questionnaires were issued to a systematic sample of students across all courses. These were followed with a more detailed postal survey sent to those in visual arts courses, a small group of whom were individually interviewed 9 months after the course concluded.

All courses were provided on an outreach basis in areas of urban deprivation and rural areas of need. Classes were locally based, continuing over 8 - 20 weeks with the course structure and material negotiated between tutor and students. Fees were dramatically reduced or, as in most cases, removed altogether and creche facilities and educational guidance with general support were made available throughout.

As a result of the additional care taken in setting up these courses, students were found to be more representative of the balance of the local community and included many of those not usually attracted to adult education. Almost half of all participants were unemployed or disabled and an additional quarter were over 60 years of age. The nearby location of the course, with meetings usually held in community halls and venues not specifically identified with education, was considered by nearly all [90%] to be an important factor in their participation, indicating that physical accessibility and familiarity exert a strong influence on the willingness of less traditional students to return to education.

Initial findings across all courses were very positive. Almost all those involved had found the learning process interesting and enjoyable and noted an increase in confidence gained from the courses. Over half chose to comment on the welcome informality of classes and the approachability of the tutors, appreciating the opportunity for discussion and debate that this allowed. As a result of the course work, many had begun independently to explore the issues further through books and T.V. and half of those questioned had extended their ideas and understanding through discussion with others outside the class.

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[7] Buber M. 1995 Dynamics of Personal Growth, Development and Change by Amy Rose, Adult Learning January

A number of drawing and painting courses included within this general outreach programme were the particular focus of this paper. Their general aim was to promote change and independent thought and specifically to stimulate creative development and greater awareness of some of the issues raised by contemporary and challenging artists. Courses were advertised in the press and through local community information networks·described as courses particularly suitable for beginners.

Students were encouraged to continue to pursue their particular area of interest following the course, so that they should become independent learners, well-informed about sources of information and support, motivated to pursue various routes of enquiry and confident in their ability to make progress both formally and informally. Almost 70% of students continued to draw and paint independently following the course, with slightly more than half reading more books and magazines or watching videos on art and just less than half visiting more art exhibitions. As most courses took place well outside any of the bigger cities, access to galleries and exhibitions was very limited.

In addition to practical work and visits to galleries, the art classes involved the students in discussion and debate. They were presented with examples of artists' work that questioned established views on art. Attempts to grasp the essence of controversial art work demanded reconsideration of long-held attitudes on a variety of philosophical, social and aesthetic issues. With emphasis placed on student participation the majority prepared and presented short talks on 20th Century artists and many brought in media responses to the latest visual arts controversies, helping to fuel discussion and analysis. The practical projects, challenged students to work in unfamiliar ways; to take risks, tolerating the discomfort of uncertainty; to consider the use of symbolism and metaphor and to develop their perceptual sensitivity. They were encouraged to approach new media in an exploratory and experimental way, to produce more than a conventional response to new stimuli.[8]

This approach aimed to bring into play imagination, visual memory and focused attention, all highly valuable skills in promoting personal change. Research indicates that perceptual systems can be improved through exercise and practice with awareness being a matter of 'how we attend' rather than 'what we attend to'.[9]

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[8] Jones D. 1978 Teaching Art to Adults N.I.A.E. vol.51, no. 1

[9] Redfern H.B. 1986 Questions in Aesthetic Education. London Allen and Unwin. p19

More than three quarters of those participating in art courses began to notice and enjoy aspects of the visual world more than they had done before. The wider impact of these courses is illustrated by comments such as:

> Art has made me see life in different ways, *and*
>
> I look at things with a different eye now.

A high proportion of those who enrolled joined the course from a desire to be more creative and almost all [90%] felt that this had been achieved. Additional unexpected outcomes were reported by many, and most of these were associated with greater awareness. One student summed it up:

> I benefited from things I didn't know I was looking for, particularly observation. After 60 years, I now notice so much more, life is a pleasure to me and if I want to I can pursue it further by myself.

These courses were designed to suggest that many common-sense views are culturally or socially specific and may be in need of re-examination.[10] This is reflected in some of the changes recorded after the course by two different students:

> I am becoming less rigid in my attitudes.
> The course has expanded my thinking.

Participants were asked about their attitude to learning before and since the course. One third of those involved in the art courses commented on their dislike of school, generally attributed to the environment which was described variously as restrictive, oppressive or inflexible, and held responsible for a general erosion of confidence. Major reasons given by those who enjoyed school related to social aspects, the personal qualities of individual teachers and the 'sense of belonging'.

Half those participating, including all of those who disliked school, reported a change in attitude towards learning, with most comments related to increased confidence in ability to work hard, concentrate, see things clearly and ultimately make progress. Others noticed an expansion of interest into other areas, described by one student as:

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[10] Jones D. op. cit. 1988 p181

> Now I can begin to see patterns emerging as I learn, where at school there were isolated bits of knowledge and no connections. I feel now I can do anything if I want it enough.

A number of studies find that the decision to participate in adult education frequently coincides with changes in life circumstances. British studies have found the proportion of the population involved in organised adult education who are learning because their lives were changing in some way, is high in relation to the general population.[11] In this study, almost three quarters enrolled following a recent life transition, in particular recent ill health, unemployment or retirement. This was explained by one student as a 'need to do something to feel good about oneself'.

Findings confirmed the well established importance of adult education in building individual confidence. The increase in self esteem had had significant impact on the future plans of many bringing 'a sense of purpose' and a belief that 'I can do something with my life'. A total of 67% said that the course had helped them in making decisions for the future. Some had plans to pursue art formally, some independently and others had chosen to move into other fields. One woman, for some years a homemaker, came to the decision to apply to the ministry:

> The course gave me confidence to follow through things I felt deeply about...I feel it's OK now not to follow the pattern,

Many respondents[81%] felt that the courses had made them more open minded, perceiving the world 'more in shades of grey than black and white', judging less on an absolute standard and appreciating that there are many valid ways of expressing an experience. Course participants reported an increase in general awareness and tolerance of the views of others, three-quarters becoming more inclined to listen to those who hold views in conflict with their own. In the same spirit of openness, even more [86%] were more prepared to look at and consider unfamiliar types of art .

Nearly all participants reported that they now paid more attention to visual aspects of their local community and more than three quarters paid greater attention to mass media coverage of contemporary art-related issues. More consideration was given to the views of artists themselves as opposed to the experts who commented on the end results.

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[11] McGivney V. 1995 Skills, Knowledge and Economic Outcomes. A pilot Study of Adult Learners in Gloucester, Adults Learning February

Almost three-quarters of those replying thought that art should challenge accepted beliefs and encourage discussion of controversial issues. It was recognised that this was sometimes uncomfortable and the resulting art work was not always to everyone's taste. Many acknowledged the links between the visual arts and wider human concerns. One retired woman commented:

> I now realise the interconnectedness of art and other things. ....it makes painting more relevant.

These responses indicated that for many, art was not studied as a sealed unit and increased understanding and awareness could be translated into different fields, naturally influencing other areas of their lives.

Although this was not an extensive sample, initial findings suggest that a substantial proportion of adults involved in practical art courses have been encouraged to begin to change their normal habits of response, showing signs of becoming more tolerant and open minded, whilst gaining increased confidence in their own ability.

The arguments for more public funding and support for adult participation in the arts have been well made by V.A.N. (Voluntary Arts Network) and at a recent N.I.A.C.E. conference[12] the importance of accessibility and participation in the arts was reiterated by Lord Gowrie, chair of the Arts Council. He promoted the role of the arts as a way for a group or community to represent itself to itself, providing cohesion and strengthening identity. The recent S.C.E.C. (Scottish Community Education Council) document,[13] develops the idea that strengthened personal and community identity encourages positive attitudes to the community and society and brings a greater willingness to accept personal responsibility.

However, the current climate of funding and support takes the form of a 'market led' approach to education and presents an increasing dilemma. Adult educators are regularly enjoined to be responsive to 'consumer demand' whilst at the same time attempting to challenge people to take responsibility, to make choices and changes. There is an inherent tension between these goals. Education that is challenging may at times be experienced as uncomfortable and, offered an open choice, the student demand may be for a familiar, safe and less challenging experience.

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[12] N.I.A.C.E. 1995, Conference on Adult Education and the Arts, 'Creative Lives', April

[13] S.C.E.C. 1995, Scotland as a Learning Society: Myth, Reality and Challenge

Recent research, for example McGivney[14], reflects a widespread distaste for what is perceived as a growing and inappropriate national stress on the utilitarian approach to education. Her findings are confirmed by those of this survey in demonstrating the folly of dismissing courses as simply leisure activities and ignoring the immense contribution such provision makes to individuals' well being and to their personal and social development .

This is an area that deserves more attention by adult education providers. It is hoped that they will be encouraged by some of this evidence to see the potential of practical art education as another way of liberating thought patterns, broadening restricted views and enabling adults to think and act more independently.

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[14] McGivney V. 1995 co. cit. p175

BEHIND THE LINES

Carl MacDougall, Glasgow Writers' Club

I widna like tae win The Booker
even if I had the brains.
I'd rather clean or be a hooker
or just stay in and watch the weans.
For if I won it they might wonder
as to what my backgrounds like.
Am I the type worth cultivating
or just a load of Scottish Shite.
The Booker's for some distant author
or some English Hoi Paloi.
Oor man was treated badly
because he was a local boy.
So don't give me The Booker please,
To that I'll no aspire.
I'll stay at home and write a poem
then put it in a drawer.

That poem, Don't Give Me The Booker Please was written by Agnes Owens and is published in the third issue of *Cutting Teeth.* It expresses the attitude of many people who come to a writers group.

Most folk arrive unaware of what they'll find. For many, a writers group is the first place where their work will be taken seriously. There is a simple curiosity which drives people into such groups, and while there is no general reason as to why they come initially, the difficulties some folk have to endure to stay, or even to attend regularly, can be overwhelming.

I have known women who got out of bed in the middle of the night - and in one case hid in the cupboard beneath the stairs - to write while their husbands and families were asleep. I have known unemployed men who have left home every morning and walked to the public library where they spent the day writing, leaving the daily batch with the librarian for fear it would be destroyed at home. Both sets of people had to fight the feeling, often underlined by others, that they were wasting their time. Both groups had to fight the fact that others felt threatened by their work. Many want the past protected. If the work received any recognition, was published, or if the writer was asked to read in public, there were different sorts of pressures.

Under such conditions, I would argue the quality of the work is unimportant. Work can be improved and anyone who goes through these sort of indignities must be serious about what they do. These indignities are not common, but neither are they untypical.

It is difficult to imagine what sort of writing could produce such hostilities. My own feeling is that the writing must be a symptom of something deeper. The writers' expectations may, of course, have been unrealistic, but their motivation is none of my business. Again, I make the point, the work produced is, in these circumstances I believe, not as important as what folk endure to produce it.

I have deliberately started with extreme examples to highlight the importance such an activity has for many people, reaching far beyond the scope or intention of any writers group. The groups are simply the places where most people begin, a starting point, a springboard into the unknown. They are places where a new writer can experiment and discover, where they can learn and weigh themselves against others. This is where many of us received our first signs of approval and where something, even a scarcely formed idea can become a possibility. There is hardly a writer in Scotland today who has not attended a writers group.

Writers groups, clubs and circles have existed for some time, but the last 10 years has seen a remarkable growth in writers workshops across Scotland. Glasgow Writers' Club is the oldest in Britain, and, as far as Scotland is concerned the workshop movement started when Glasgow University's Extra Mural Department ran informal classes in the late 1960s and in the winter of 1969 began a regular Creative Writing Workshop.

Some workshops began under similar umbrella organisations and now manage their own activities; others began as writers' groups and joined an existing network. Some grew from further educational or adult learning courses. Some began as workshops and are now affiliated to the Scottish Association of Writers' Groups. Many were started by writers in residence to a college, university, library, district of town and when the writer's term expired the groups carried on, sometimes with another writer, but often on their own.

Many groups develop with the help of a professional writer who acts as tutor, either on a regular or an irregular basis; others have the service of a writer in residence; but more often then not writers' groups meet and develop on their own, bringing a writer in to judge a competition, do a reading, look at their work, or, more usually all three. The emphasis is always on new work, usually on poetry and short fiction, and on manoeuvring their way into existing markets, which tends to be the concern of some of the more established groups.

As a result of this movement, the way it was based and structured, which was away from a formalised approach, the sort of writers group who was not interested in internal competitions, in magazine articles or genre based writing, there began to develop what could have been seen at the time as a new kind of writer, someone who seemed disinterested in reaching the established markets. Like every writer, workshop members appeared to want their work read, but reckoned they were writing for a different audience. At first, they seemed mainly interested in reaching people whose experience was similar to their own, and since cheaper printing had brought publication within reach of most groups, they set about producing a few hundred copies of booklets containing their own work, which were sold locally, mainly to friends and neighbours.

Six years ago, I edited an anthology of poems and stories from such publications. I think it's true to say that the energy and commitment, the new direction and enthusiasm that work seemed to promise has not been fulfilled. The main reason, I believe, was that the anthologies have become self-selecting, that anyone who turned up and submitted material has their work automatically included. It is largely in an attempt to introduce critical standards that the magazine I mentioned at the beginning, *Cutting Teeth*, came into being; or maybe it should be to reintroduce critical standards, for I believe such standards were there in the beginning. Interestingly, this is the biggest difficulty *Cutting Teeth* has faced. People from writers groups submit work which many expect will be automatically accepted. Most come from a background where the group anthology is *de rigueur*.

The trend that everyone who turns up has work included is unfortunate, if understandable. It has tended to marginalise many writers groups. I know of many groups where the funding body is expected to produce an anthology of work at the end of each session and that anthology is self-selecting. A couple of hundred copies are produced and nothing happens. It all seems a waste of time and money, compared to the promise that such anthologies seem to present. Many appear to have disintegrated into another form of vanity publishing.

When I edited *Words* magazine in the late 1970s, I was constantly surprised by the number of eloquent, finished pieces that arrived from unknown writers. When we began there was no regular outlet for short story writers, apart from the 15 or so pieces that were published in the annual Scottish Short Stories volumes, and it was generally assumed that few short stories were being written. I would now argue that the strength of Scottish writing is where it always has been, which is in the novel and short story, especially stories where most of the craft is hidden. If you see it then it hasn't worked.

Scottish fiction has its roots in a tradition where stories were told to entertain. This is an imaginative pact between speaker and audience which goes back to the oral traditions of the Highland and Islands and to the Border ballads. The earliest Scottish writers were contemporaries of Turgenev, Poe and Balzac and in *The Devil and the Giro* I have argued and highlighted aspects which show its strengths, uniqueness and development and simply mention these general aspects here to underline the fact that story telling in any country has always belonged to the people. It is a genuinely popular traditional art which not only survives but is still flourishing in this country. The writers are I believe reclaiming what always was their own, even though the printed word now generates a gargantuan industry which gives huge financial rewards to the few, but has little or nothing to do with either the individual or the languages a large percentage of the people in this country would either recognise or consider as their own.

These are the people who attend writers groups. Many may be writing fiction, or what they see as fiction. Some write poetry, but they are usually writing family histories, a sort of reminiscence. They are people who believe they have something to preserve. I have rarely read more moving accounts of family life, of the smells and sights, the sounds of childhood, the agonies of adolescence, the continuing horrors of war, the waste of unemployment, as I have read in these pieces. I have never read better descriptions of work and the workplace, the monotony or the camaraderie, the dignity of employment than in the scraps of reminiscence which often arrive in school jotters, hand towels and bundles of scrap paper.

These folk come to a writers group in search of they don't know what. They usually find people who were in a similar position as themselves. One of the most important functions a writers group provides is support, and this obviously extends well beyond writing.

I do not want to leave the impression that such groups principally have social or support functions, but for people who come along initially these functions are extremely important and if they were not there it is doubtful if many folk would return.

What is important is how their work will be received when they arrive. Again, many people are put off by their own expectations as much as by the tutor's ideas as to what the group is about, or the type of writing that should be encouraged. I have heard awful stories and seen too many examples of work which has been mutilated into whatever the literary equivalent of a battery chicken might be.

Of course, a writers group obviously attracts folk who are only interested in themselves, who think they have written a masterpiece, who feel a visit to the writer in residence is a short cut to publication, who have unrealistic expectations about their work and its quality. These folk are usually impervious to criticism of any kind and from any quarter, and are therefore very easy to deal with.

I have recently finished a two year stint as Writer in Residence to the Glasgow South East Area, based in Castlemilk Library. Castlemilk is a housing scheme in the South East of Glasgow, an area specially designated, along with Wester Hailes in Edinburgh and Ferguslie Park, Paisley, as being in need of attention. The residency is jointly funded by the Scottish Arts Council and the Glasgow District Council South East Area Arts Office.

It seemed important to take the residency forward, to build on the work that had been done by my predecessor, Dilys Rose. With this intention I tried to focus the writers group and to run a writers weekend. The third weekend will be held in September this year. In previous years we have attracted writers such as Roger McGogh and Alan Sillitoe. Alongside a full programme of readings we have tried to provide the sort of advice needed for people to bridge the gap between production and publication. The first weekend featured a forum on publication with people from small magazines and publishing houses taking questions from the floor, and the second weekend, last year we launched *Cutting Teeth*. The fourth issue is presently being prepared. The idea is to break away from the small, writers group anthology which I believe has outlived its usefulness in its present form. *Cutting Teeth* is a professionally designed and produced magazine which is published in Castlemilk and mainly uses work by people who go to writers groups, not just from the local community but across the country. As I have indicated, it would be difficult for any magazine to avoid such submissions.

There has, I am happy to say, been criticism, mainly from people whose work has been rejected or who seem to think the magazine would be self selecting. The initial problem was the magazine's success, insofar as we were criticised by featuring writers work, it was felt, could easily have found a home in other publications. The last issue almost exclusively featured work from writers groups.

Cost is obviously a major consideration in any publication, and the costs of *Cutting Teeth* are considerable. They mostly cover printing and distribution, many subsidiary costs are covered by general arts office expenses and, though contributors are paid, this cost is relatively small in relation to the total budget. It is an area which is constantly being scrutinised and where small savings are easily made, but the larger costs are more or less static. The problems are the same as they have always been. Advertising is difficult to attract because of the restricted readership and the selling price has to be kept low to make the magazine accessible. Without support from the Scottish Arts Council the end seems inevitable.

With arts associations fighting to maintain what they have established, many would find it difficult to undertake such a commitment. The attractions of the small group anthology are obvious when compared to something like *Cutting Teeth*. Even the obvious advantage that it is a quality publication based in a local community, that it gives a positive message about that community and carries that message to others who may be experiencing similar transitional difficulties, can only be sustained for so long.

Whether *Cutting Teeth* succeeds or not, a statement has been made. We have shown that it is possible to produce a visually exciting, quality literary magazine, to overcome the prejudices and problems such a venture entails and to attract a range of excellent submissions from a wide variety of writers. I believe it is possible to carry this idea still further, albeit the idea is barely original and would have been stillborn were it not for the Glasgow District Council South East Area Arts Office commitment. This idea need not be pursued without financial support. I am not suggesting it is the only way forward, but it is an attempt. Anyone looking at these publications must agree that the initial feeling I spoke of, the excitement that greeted the early group anthologies, is here. We are seeing difficult subjects treated with strength, confidence and skill. We are seeing risks being taken and we have found some extraordinary individual talent. Little of it makes comfortable reading. But there is energy and ability and I believe these pages show the extraordinary skills that are lying unused. We found them because we asked to see them. I believe they are there for anyone who looks.

Perhaps these things can only be found in a magazine like this, but what *Cutting Teeth* has proved and will continue to prove, is that this is not a flash in the pan. I believe there are a number of ways forward from here. Individual publications by writers from the area whose work is attracting attention in other quarters is an obvious route. But that or any other way has a better chance of success if the magazine base is there to build on.

This is a movement like any other. There have been difficulties and they will continue. It is difficult to find a way through the maze of contradictions and whining. It takes resolution and commitment. Yet the rewards are wonderful.

I believe it is important to keep trying, to build and hopefully succeed where others have failed. If *Cutting Teeth* falters, the point has been made and we will only have failed if nothing takes our place. It could be argued that a healthy literary scene produces many small magazines, shooting stars who flare into being, continue for half a dozen, ten or twelve issues, then disappear, to be replaced by something similar, generated from a similar position.

Writers groups and their publications are giving voice to those who have been silent, whose lives have been made invisible and whose experience has been marginalised. They do not deserve any special privileges, any more than they deserve to be ignored. Nor should special pleadings be made on their behalf. They deserve to be heard. In the main, the work is good enough to stand on its own and we ignore it at our peril.

FIFE ARTS AND CRAFTS ENTERPRISE TRAINING (F.A.C.E.T.) – A Case Study In User Involvement

Callum McGregor, F.A.C.E.T., Scotland.

History

In 1990 the Social Work Department of Fife Regional Council secured funding from the European Social Fund for an innovative project designed to provide opportunities for people with disabilities throughout Fife to be given training to develop their skills with the aim of researching and establishing self-employment.

This idea was based on the experience of the existing Homebound Service, a Social Work service which provides craft instruction to people who have difficulty, because of their disability, leaving their own home. The craft materials produced were of such a quality that these could feasibly form the basis for a business.

Resources

Based in Glenrothes and providing a service for people with disabilities throught Fife region, the project is currently accessed by almost sixty participants per week.

The project has an office base and a workshop which combine to provide training in:

(i) Small Business Development

(ii) Ceramics

(iii) Woodwork

(iv) Job Hunt

(v) Computing

The project is staffed by a Manager, 2 Instructors (ceramics and woodwork), a part-time Job Hunt Facilitator, a Clerical Assistant and a Care Assistant. Instruction in computing is purchased from an external service provider.

Establishing this mixture of educational and entrepreneurial opportunities has closely involved project participants from the outset. The addition of regular computing and job hunt activities as well as woodturning, has been in response to the needs of the participants.

Key Concepts For a Successful Project

As a model of good practice there are a number of concepts which are key to the success of F.A.C.E.T.

Firstly, in developing and maintaining a service which meets the needs of the participants, effective communication is essential. Whilst the project caters for people with a range of disabilities, it is necessary that staff endeavour to identify what is appropriate for each individual. The approach adopted is one which encourages partnership in decision making and avoids the paternal approach where staff "know what's best".

Participants have been very keen and able to determine what is most appropriate to their needs and how services should be run. This has meant that everything from the name of the project to the training provided to indeed the selection of project staff involves the people who will use the service. Articulating their views and staff respecting this, has been key to effective communication.

Secondly, the empowerment of participants remains a key concept for the project. This extends the notion of effective communication. This is maintained by a number of mechanisms both formal and informal. A "Users Forum" meets with the project manager fortnightly to discuss issues. The participants on the forum are elected by other participants and are responsible for raising issues and feeding back to other participants.

Thirdly, the use of an Appraisal system which focuses on the individual expectations and aspirations of participants ensures that staff are clear what is required from them. This, combined with individual training plans, ensures the focus remains on participants needs rather than what the project can offer.

Fourthly, central to the success of the projects approach is the creation of an environment within which project participants are able to progress at their own pace. Staff take on the role of facilitators as well as instructors. Ensuring that the participants continue to progress and do not become too comfortable and settled requires the project staff and participants to regularly appraise their long-term goals and how these can be reached through achieving set objectives. This can mean one person having the objective of being able to cope with the rigours of a "working" day on their road to employment, whilst for another it may be achieving a computing module as a route into further education.

Measuring the Projects Success

Evidence of the projects success is most readily seen with the establishment of two Community Businesses. Scotability Ltd and Rainbow Crafts Fife are both run by and for disabled people and prove that given the stimulation and learning opportunities the results can not only enhance vocational qualifications but offer new career opportunities also.

This is not the only measure of success. The project undertakes a formal evaluation of participants' involvement both during, through the Appraisal Programme, and once they leave the project by asking them to complete an evaluation questionnaire.

(Comments from participants on their experience and view of the project are contained at Appendix 1.)

Successful outcomes from the project can also be measured by people moving into any of the following:

- self-employment
- open employment
- employment related to their training
- further or higher education

The project has a number of examples of people who have moved onto each of these categories.

The number of people going on to extend their skills in the areas of training offered at FACET does not account for all outcomes. The value for some people is to re-introduce them to learning and an environment where there is a structure and purpose which focuses on the individual and enables them to evaluate their own goals. The project offers people a process which will expand their horizons and enable them to look at new or existing facets of their life in a fresh light.

Assisting participants within the project to consider future options is also a key activity for the project. This is undertaken by the projects Job Hunt Facilitator who provides an invaluable service to ensure that confidence building, support (including on the job support), job finding and job seeking skills are offered to all participants.

The FACET Approach to Adult Education

All the training on offer at FACET is based around SCOTVEC Modules. There are however, key differences in the provision at FACET when compared to mainstream further education. Principally participants are able to progress at their own pace and are not time limited where a module must be completed by a certain time.

In some cases participants initially lack the confidence to tackle a module. Over a period of time, as they may have completed parts of a module, they can gain the confidence to tackle the full module.

This flexible approach is necessary to meet the varied needs of participants. Because the project caters for people with learning difficulties, physical disabilities, mental health problems and sensory impairments, a more timebound or structured approach could prove problematic.

Amanda Hare, the Project Ceramics Instructor, expains further the issues and approach within the ceramics section.

> "At present the ceramics section has 30 participants, most attend 2 days a week. There is a wide range of ages and disabilities. All are registered with SCOTVEC. Each person on entering FACET, after an introductory period, is introduced to the first of many Scotvec Modules offered. Usually Handbuilding is taken on board first. Due to the hands-on nature of clay, it is vitally important that these basic building techniques are grasped as then we can strengthen those skills and progress to more advanced ceramics. We do try to fulfil the Scotvec criteria which includes questions on critical areas but it is done at the individuals pace.
>
> The Introduction to Handbuilding Module is designed to introduce students to handbuilding pottery processes, working practices, materials and processes of the ceramics studio. Ceramics is a broad based material with many applications and techniques, as is the learning approach to this module. Being activity based, I demonstrate the methods of each learning outcome and then work with students individually. Students have certain criteria to fulfil the learning outcomes.
>
> At the moment at FACET there are 2 modules running alongside each other. The above mentioned Handbuilding and Introduction to Sculpture. There are eleven participants at present who have achieved the first module and are now concentrating on Sculpture. This involves not only clay work but drawing, collating information

and design aspects. Again the students work at their own pace and to their own individual training plans. Several elements in this module reflect the Handbuilding Module processes in approach and content.

Students should:

1 Prepare and handle ceramic material

2 Design and produce an expressive sculpture

3 Design and produce a compositional sculpture

4 Prepare ceramic sculpture for firing

5 Glaze and decorative techniques

6 Have a knowledge of firing processes

The learning approach is again activity based. The instructor demonstrates the different techniques and styles and uses correct erminology. I find that a slide show is an effective way to introduce sculpture as we can look at the many different styles and techniques the sculpters use. Response is very good and it seems to hold everyones interest as the flow of conversation, awareness and ideas has been constants.

As an Art Education based project, I believe we cover a good range of qualifications and support in the areas we concentrate on. This shows in the enthusiasm of the participants and staff alike to produce, create and work together towards common goals – building confidence, achieving qualifications and employment opportunities.

Each morning we hold a meeting to determine what each participant would like to do that day. This is usually a small section or piece of work taken from their short term goals, which is a training plan set by instructor and participants together, setting out a plan usually for 6 weeks. This is a good system as they're working towards goals and achieving targets which they set themselves."

Ian Bell expands upon the role of the woodwork section

"The woodwork section currently has 28 participants most of whom attend for 2 days. The have a wide range of disabilities and also a wide range of skill levels.

> As part of their training, participants are entered for Scotvec Certificate Modules. The modules offered by FACET are No: 85300 Working with Wood 1, No: 95653-6 Working with Wood and No: 65314 Machine Woodworking: Lathe and Drill Work.
>
> Module No: 85300 is designed to introduce the participants to making simple joints and exercises in wood and the recognition of a range of tools and tool skills.
>
> Module No: 95653-6 is designed to extend the development of tool skills by introducing more advanced woodworking joints and the recognition and uses of a range of timber, sheet materials, jointing aids and ironmongers. The final practical exercise is the manufacture of a wooden item which can be chosen from either garden furniture and fitments, household accessories, hobbies or wooden toys.
>
> Module No: 65314 is a general module which enables the participant to develop the ability to co-ordinate hand and eye movement by producing a range of items whilst learning safety and safe practices associated with the use of woodworking machines.
>
> All the modules offered at FACET are designed to enable people of different abilities to undertake and achieve an appropriate level of work.
>
> As well as producing the requisite work for modules, the participants are also involved from time to time in producing work to order for external sources. Many participants, after having gained some tool skills, produce articles for their own use such as coffee tables, Hi-Fi units, garden furniture, toys, etc.
>
> To date orders include rocking horses, toys, wooden stools, garden tables and nest boxes. In fact the participants have between them skills which enable them to accomplish most tasks."

Both the woodwork and ceramics sections benefit from the assistance of participants. When the instructors have a morning meeting with all the participants to discuss the days work, it is also discussed who will work together and assist each other. This is proving to be invaluable to staff in ensuring that all participants are able to receive appropriate support.

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Participants Comments (Appendix 1)

Sandy Smith

"Since starting at FACET, I've been instructed in wood turning and many aspects of wood working and thoroughly enjoyed it.

The instructors and staff are excellent in what they do and nothing is too much trouble for them."

May Russell

"I come to FACET twice a week – Wednesday and Friday's. In January I passed the Handbuilding Scotvec and am now having a go at the Sculpture Module.

I think FACET is "smashing" because the instructors are helpful. We all work as a group and I meet people to talk to. Since being at FACET my confidence has increased a lot and I am able to communicate more. I have learned a lot about pottery and I enjoy myself.

In my spare time, a friend and I work on pottery. Due to my involvement at FACET I have a good understanding of making and firing processes. The instructor helps us by way of written material to guide us in our pottery."

Louise Pollock

"I come once a week on Wednesday since January and I like doing pottery and making the sculpture maquettes. I like coming to meet everyone and I enjoy myself in FACET and I like working and also helping others. I do the sheets and help in the kitchen. I like music. I have done animals and other things as well.

I think FACET is smashing because I like working here and am helpful at work and I like everyone and am making friends.

I come by care, my uncle brings me in and I sign in. We have a new boss instructor and I like the pottery teacher. She helps me and I like painting things that we do and making thinkgs with clay. I like doing the module and I like Wilma Hay as well."

Jimmy Deas

"Since I have come to FACET I have learned to get on with people who have the same things wrong with them as myself and worse. It has been great learning how pottery works and i have achieved the work on the Handbuilding Scotvec and now I am progressing to the Sculpture module and then hoping to attain Scotvec at this level. It has also helped me understand all other kinds of people with different ailments. It is nice to see the working staff in FACET who are all co-operative and also very co-operative with the force and participants. In all it has a good open working involvement with everyone.
Thank you."

Phyllis Breasley

"I have found FACET to be very good in teaching me the proper techniques for doing things and also gaining my SCOTVEC which I would not have done on my own. They are also helpful with advice, not just doing things at FACET but also home projects."

Michael Trowell

"After spending so long being trapped in the house, I am thoroughly enjoying getting out and doing something useful. The staff at FACET are very friendly and helpful. Just 2 days a week makes such a difference to my life."

A SINGULAR COLLABORATION. ADULT EDUCATION & THE NATIONAL COLLECTION OF MODERN ART AT TATE GALLERY LIVERPOOL: A STUDY IN PRACTICE AND EFFECT.

Anne MacPhee, University of Liverpool

Adult education provision of art history in Liverpool

The University of Liverpool has a long tradition of liberal adult education in the arts. Art history or "art appreciation" had traditionally been aimed at, and indeed attracted, the middle classes in droves. The participants were frequently those who intended taking their holidays in Florence, Siena, Paris or Vienna; they were provided with courses which enabled them to appreciate the art and architecture of a given location and period. The emphasis was on connoisseurship and formal analyses of works of art. If a course was offered on Twentieth Century art it usually failed to recruit the required twelve students. The art audience in Liverpool and its environs valued courses on traditional historic art which was less demanding than twentieth century art, and which they expected to be delivered to them as a lecture series, with no interaction except for the occasional question at the end of the lecture. There was a graded fee structure for all lecture courses, with concessions for retired people and those on income support.

The inception and presence of Tate Gallery Liverpool.

The Trustees of The Tate Gallery had wished to increase access to the National Collection of Modern Art, and looked to expand by siting a museum of modern art in the north of England. After due consideration it was decided, for a multiplicity of political, social and economic reasons, that Liverpool was to be the location. The Toxteth riots of 1981 were a major factor in the regeneration of the city, and the 1984 Liverpool Garden Festival was one of the first manifestations of this regeneration. The Albert Dock was chosen for Liverpool Tate because it brought with it considerable funding, was part of an urban regeneration scheme to bring life to derelict docks, and was secure because of its proximity to the river. However, the idea of a gallery of modern art in Liverpool, a mainly working class city, was not well received by many sections of the local population, particularly the inner city communities, who considered it a waste of money when better housing and social services were required. The issue of the Tate's name and its historic links with Liverpool's slave trading past was frequently alluded to by black community groups. They also regarded the siting of Tate Gallery Liverpool in a former dock warehouse as insensitive.

By the time Tate Gallery Liverpool opened in 1988, the Albert Dock complex consisted of offices, shops, cafes, a television station, expensive apartments, the Maritime Museum, the Beatles Museum and a large free car park. It had become a major tourist complex, or was it perhaps a "social text" revealing a set of interlocking economic, political and ideological elements which embody capitalist modernity? Is it a site as well as a sign for the interplay of international, national and regional capitalist and state strategies for investment control?

It was decided that in the Liverpool Tate the main emphasis of the gallery was to be education and access. This new audience, unused to museum visiting and with almost no experience of modern and contemporary art, was to be specially considered in terms of the dissemination of information by means of diverse strategies. The most uncommon strategy was to employ information assistants who combined the duties of guarding the works of art with informing the public about them.

Ideology of the Education Department at Tate Gallery Liverpool

Liverpool's education ideology is based on an awareness of audience, the viewer as part of the art. It promotes the notion of engagement with the public, and all that is implied by that. Instead of the restrained, service to the art public or even art peer group, in a very narrow, traditional Eurocentric art historical way with little interpretation, Tate Gallery Liverpool has pioneered an open accessible means of involvement with modern art. The audience is always considered, and every effort is made to give an accessible world view of art. The Gallery has hosted exhibitions of Japanese, Korean and African art. A selection of women's work from the National Collection of Modern Art curated and selected by a black woman artist in residence, has also been shown. New video and computer aided art is shown regularly. Ideas of radical art history are used in gallery workshops, discussions of gender, sexuality, race, class, the politics of the space, questions of authorship, and the idea of the work of art as a commodity. Formal analysis of a work of art is not encouraged. The issue of the relevance of art in society today is confronted by making connections with popular culture through interrogating a work of art using images from popular culture, or short texts from other disciplines such as social history or anthropology, to provide links between the lives of the audience and the art work.

Adult Education courses; methodology employed

The Professor of Continuing Education at the University of Liverpool was an advisor to Tate Gallery Liverpool, before its opening and for some years thereafter. He initiated the part- time secondment of a lecturer in art history with special interest in twentieth century art. Her role was to assist the gallery education department in their work with adults, and to organise collaborative courses based at the Gallery where the teaching and learning strategies were those of active learning in the exhibitions and displays.

The opening displays and exhibitions were a mixture of painting, sculpture and installations. The art was of the period 1905 -1988; some work was controversial, particularly examples of abstract or conceptual art. There had been extensive publicity in the run up to the opening on May 24 1988, which was sustained in the local press over the summer months. By the time the academic term started in October the adult education courses were fully booked. There were two courses, one daytime and one early evening from 5.30 - 7.00 pm, which was when the gallery closed.

The students for the evening sessions proved to be much younger and livelier than the daytime participants who consisted mainly of retired people and housewives. The pedagogical methodology employed in these courses was that of an interactive gallery based workshop. The principles that underpin these workshops are:-

* the encouragement of students to uncover meanings for themselves, this is done by setting tasks for small groups of students to look at and question the work in the gallery.

* the students' own observations, language and experience provide a basis for each session.

* students are encouraged to shape meanings in a work of art by asking questions about the work and exploring the ideas and visual conventions to which it relates.

The art historian who facilitates the workshop informally feeds in relevant information about the art work and its context, as and when appropriate. The aim of these strategies is to encourage students to uncover meanings for themselves, as well as build up confidence to express ideas and opinions in an intimidating specialist discipline. It also develops critical awareness as well as confidence. Although most participants accept this unfamiliar method of teaching and learning, there was bound to be some hostility to working in groups and to executing tasks devised by the lecturer.

The development of the adult audience at Tate Gallery Liverpool.

I referred in my first paragraph to the archetypal attenders of adult education art history courses in the Liverpool area, who often belonged to the Friends organisation of the Walker Art Gallery, founded in the 1870's and housing a significant historical art collection from the Renaissance to the present day. Many of this audience, who had an enduring interest in art, came to the adult education courses at Tate Gallery Liverpool, to learn about Modern Art. Part of the attraction was the fact that the sessions were held in the galleries with the art,(no such courses were available at the Walker Art Gallery), other factors were; free car parking, a smart coffee shop, and a gallery shop. The then curator of Tate Gallery Liverpool, Richard Francis, saw this segment of the adult audience as potential friends and supporters of the Gallery. He also wished to put forward the idea that it was fashionable, socially acceptable to be seen at Tate Gallery events, indeed one of the first posters for the gallery used the phrase "BE THERE OR BE SQUARE". The Education department of the Gallery was also endeavouring to establish relationships with inner city adult education and community groups, to offer facilities for working in the gallery, and at their own centres, using the National Collection of Modern Art as a resource. The Tate appointed an outreach officer specifically to undertake the task of engaging with community groups. This engagement often developed into long term community projects such as that with long stay patients at Ashworth Hospital, members of Liverpool's black community, the Rotunda Community College, senior citizens' residential and day care centres in deprived areas of the city, and Wirral Social Services Mental Health Group. The Tate's successive artists in residence were frequently involved with these long term projects, as were artists exhibiting in temporary exhibitions. The seconded university lecturer attempted to widen her audience by creating courses specifically targeted at unemployed members of the public, for which there was no course fee. She and the Gallery collaborated with a black history course at an inner city college when there was an exhibition of Sub-Saharan African Art at the gallery. The course became part of the black history curriculum. Engagement with new audiences was consistently given the highest priority at Tate Gallery Liverpool.

There was however another new initiative, to address the needs of the occasional or drop in visitor, often in a family group, who wander in from the Albert Dock not really knowing what the Tate Gallery has to offer, except award winning lavatories and a good coffee shop. It must be kept in mind that in the first two years of opening there were 1.4 million visitors to the Gallery, and the Albert

Dock was the most visited tourist attraction in the country. The day tripper's needs were addressed by means of an Open Studio which was linked to a popular exhibition such as a retrospective of the American Pop artist Roy Lichtenstein's work. It took place over a whole weekend within a designated space (the Education Studio, which was a large multipurpose room adjacent to the exhibition). A series of games and activities related to the exhibition were installed, designed specifically to engage with a most age groups. There was usually some kind of record of individual activities, perhaps in the form of a photograph or a short text, which enabled the participant to have a keepsake of their visit. The Open Studio was staffed by members of the Education team and freelance artists, with assistance from museology and art history students. Most of the games and activities devised were underpinned by the ideology of Tate Gallery workshops; active learning in small groups, multiple readings of works of art, linked to the participant's own experiences.

Curatorial strategies at Tate Gallery Liverpool

The fact that the holdings of twentieth century art in the National Collection has to be shared between London, Liverpool and most recently St Ives, does affect what is available for showing in all three galleries. It also affects the hang in London; for example, important modern works which were formerly fixtures in a specific room in London are now moved to other venues, making the requirement for rehangs in London fairly frequent. It has been curatorial strategy in Liverpool for there to be one long term (three year) display as a starting point, then two displays; one thematic, for example Surrealism or American Abstract Expressionism, and one a single artist display, such as Francis Bacon or Walter Sickert, lasting for about one year. In addition to the displays there are relevant interrelating temporary exhibitions from international venues which are shown for six to twelve weeks. The one year displays are often presented in an interpretive context. Liverpool curators put their ideas to London well in advance, they are then considered in the light of London's plans. Liverpool has the advantage of being fairly small, and traditionally ideas for displays and exhibitions are discussed with the Education team, who have considerable input. All ideas are filtered through to the Trustees as well as the Director, his deputy, and the curators of the Modern Collection. Tate Gallery Liverpool has introduced, in the seven years since it opened, significant conglomerations of art from Impressionism to radical conceptual feminist art in an international context.

In spite of fairly enlightened curating at Tate Gallery Liverpool, conflicts do arise between exhibition curators and the education team. They are mostly concerned with access, both physical and intellectual. It has always been education's role to regulate texts to make sure that they are written in understandable English, using a reading age of about twelve years. There is a concerted effort to make most of the published information clear, well designed, simple and accessible. It has for some time become standard for a research room to be part of a display or exhibition where books, catalogues and press cuttings can be offered to aid understanding without detracting from the role of the information assistant. Over the past few years it has become usual for a charge to be made for entry to some exhibitions, which has consistently restricted access for numbers of visitors.

An enquiry into seven years of active learning with adult groups at Tate Gallery Liverpool.

The first question to be answered is whether the hostility to the Gallery initially expressed by so many sections of the local community still remains. There is no easy answer, because it is difficult to assess, yet the answer must be no, because of the increase in demand for places on adult courses and regular workshops by local community groups, who are specifically targeted for some of the programme. Of course there is still hostility, but it is probably directed more at the edifices and institutions of contemporary art than at Tate Gallery Liverpool.

One group that has been consistently hostile is the artists community who wish for more support from an national institution. This group also targets The Walker Art Gallery with the same complaint. During the last six or seven years, there has been a considerable increase in efforts to create awareness of, and make accessible new art through popular media such as television and the press. There are now more galleries and art spaces than ever, outside London showing contemporary art, consequently the general public, whoever they may be, have become more aware of the presence of artists and the work they produce. We must still ask the question do people really care about contemporary art?

Tate Gallery Liverpool has played a significant part in creating awareness of modern and contemporary art on Merseyside and the North West. Adult education in the widest sense has been given high priority using diverse strategies. There has been an astonishing cross section of groups and individuals who have taken advantage of adult education provision. The programme, which consists of Saturday workshops, critical studies days, weekly day and evening courses, workshops and courses for the disabled, work with young people, inset courses, talks by artists and critics, seminars, conferences and project work with disadvantaged groups, is mainly labour intensive therefore requiring a large number of art historians, artists and other specialists to be hired in on a sessional basis, working with the education curators. This strategy does however create management and security problems, particularly when the workshops and events are out of normal Gallery opening hours.

The results of the secondment of a University of Liverpool lecturer to contribute to the adult education programme has been mutually beneficial to both institutions. In the first year or two it created a ready made adult audience for the Tate, which enlarged steadily as students gained confidence and knowledge, thereby evolving into an art audience. This coming academic year heralds the introduction of accredited courses in adult continuing education, Tate Gallery Liverpool will be the venue for several courses thereby strengthening the relationship further. A memorandum of agreement between the University of Liverpool and Tate Gallery Liverpool, was set up four years ago to formalise and clarify existing informal arrangements, and explore further collaborations that would be beneficial to both institutions.

It has been possible for the innovative methodology of the Tate Gallery workshop to be introduced into undergraduate and post graduate teaching at The University of Liverpool. The Tate has permitted the undergraduate art history course to hold gallery seminars for ten weeks each year, which enables students to experience art at first hand, and familiarise them with the issues and debates that surround modern and contemporary art. More recently, a collaborative part- time M A in the Study of Contemporary Art has been inaugurated, four of the twelve modules are based at the Tate Gallery Liverpool. One component of the course is dedicated to relevant theories of modern and contemporary art, and another to museology; in this part of the course gallery staff contribute to the teaching.

There is no doubt that the strategy of collaborating with many groups and institutions by the Education Department at Tate Gallery Liverpool has been rewarded; the results are revealed in the demand for even more interactive workshops and seminars, which have to be limited at present until the last remaining floor of Tate Gallery Liverpool has been developed. Collaboration has also proved to be a cost effective means of engaging an audience, publications and research have been increased to enhance Tate Gallery Liverpool's profile nationally and internationally. In conclusion I can only reiterate that collaboration has indeed paid off.

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"IN FROM THE COLD"- DISABILITY AWARENESS AND THE ARTS IN ADULT EDUCATION

Jill Maguire, Macclesfield Adult Education Centre, U.K.

Art and Disability

For many years there has been a tradition of viewing art and craft work mostly as a form of therapy for members of Day and Residential Centres for people with disabilities. The arts have often been seen as an easily accessible activity - a channel for creativity and relaxation, as well as a means of expressing and relieving pent-up emotions. These are laudable reasons for giving prominence to art and craft subjects for people with disabilities, but I approach with caution attitudes running alongside which almost devalue the activities. In my work co-ordinating courses for people with disabilities, or as an artist-in-residence in Day Centres I have often heard the phrases 'well, I guess he/she is good with their hands' and 'artwork keeps them occupied'. Somehow **what** people are creating, or its integrity as a work with artistic merit are secondary. It is this attitude I want to challenge, and to bring the work of people with disabilities into the mainstream of art and craft teaching.

The other attitude I challenge is that somehow all people with disabilities have to be grouped together in their institutions and produce their work in that discrete environment. In Britain in recent years, our politics on social care have been geared towards bringing people with disabilities out into the general hubbub of society, encouraging them to take part in everyday activities alongside our more able-bodied citizens. Over the years Colleges have responded to this, providing courses tailored especially for people with Special Needs, giving them a chance to achieve and feel an increasing sense of confidence and self-worth.These courses have brought adults out from their Day and Residential Centres into an establishment where they could meet others in a similar situation, and also take part in the wider aspects of College life. These have been important steps forward - in the Arts at Macclesfield College we run courses each year in Pottery, Painting and Multi-Media subjects for Special Needs students. Even with good publicity I am aware of the problem of categorisation - I mention frequently people in institutions. But there are several people with disabilities who don't appear on official lists. We are trying with outreach work and increased publicity to make our work more highly visible, and thereby make it available to the marginalised people in the community.

The Multi-Arts Workshop

For some students with disabilities I saw a way of taking their art activities a stage further. My vision was to set up art and craft courses where adults with disabilities would work alongside students who were so-called able-bodied, and in doing so would create a channel through which they could experience a range of art subjects at different levels. For once people with disabilties would come out from their sheltered groups, come 'in from the cold', and enjoy an environment learning artistic skills on a par with any other student in the College. In 1990 we set up the **Multi-Arts Workshop**, a course where students of mixed abilities could work together and in so-doing, would create a channel through which they could experience a range of arts and crafts at different levels. We enrolled around 16 students, of whom half were people with disabilities. The workshop gave them the opportunity to study with professional tuition on an equal footing with others, a variety of challenging art and craft skills. We ran the class in the evenings, amongst our myriad of other evening courses, as it is often in the evenings when people with disabilities lack a social life. We also ensured it would have good physical accessibility, and we doubled-staffed it to give the additional support a mixed ability environment would need. There were four tutors co-ordinating the activities which included drawing, painting, sculpture, jewellery-making, weaving, printing, pottery. Besides being qualified Art Tutors, they also had the benefit of experience working with people with disabilities. Each year the Workshop has been based around a central theme e.g. 'The Forest', 'Under the Sea', 'Transport','Air and Sky', and at the end of the academic year we have arranged a public exhibition of students' work launched by a Private View and celebration of this melting-pot of individuals' talents.The Multi- Arts Workshop has now been in place for 5 years and runs very successfully. We now run similar courses in our outreach districts of Knutsford and Wilmslow, as it has been so popular. In some cases students with disabilities have gained enough in confidence to move one step further and join mainstream courses, whilst others have returned to us in consecutive years feeling the experience in itself to be a valuable asset.

Community Arts Projects

The idea of putting on Arts and Crafts activities for mixed abilities has now developed amongst other agencies. We work closely with Social Services, the Groundwork Trust and the National Trust (both environmental agencies), and have put on events along the theme of Art in the Environment. In the main these have been one day events where people with different abilities work together in the countryside building sculptures, weaving with natural materials, making simple prints, constructing decorated rafts/boats etc. These have been very enjoyable and experimental days, giving students with disabilities another dimension of experience, the issue here being about people actively participating in and contributing to their community, hence being valued, and valuing themselves as citizens. This work has also fostered a sense of co-operation between ourselves and the other agencies, one which we can build further on.

Besides my College work, I also work with Community Arts Projects in Cheshire set up by Town Councils and Museum Trusts. I am a tutor of painting and drawing, but I am also a qualified handweaver and spinner, and in two towns in Cheshire I have set up projects creating community tapestries with the local inhabitants. This has been a great opportunity to widen my commitment to art and disability. The first tapestry we wove was in Nantwich, and there I involved people in the local Day Centre, and also took weaving frames out to venues where the members couldn't make the journey to the museum where the tapestry was being created. Thus, elderly people in sheltered accommodation, people with learning difficulties and physical disabilities in residential centres could also take an active part in contributing to the finished work. The latest community tapestry I am working on is in Congleton, where I am based in the Garden Room of a Day Centre for adults with learning difficulties. Here members of the Centre have the opportunity to come and weave alongside members of the general public. This experience has provided a two-way dialogue of the understanding of each other's needs. The resulting work is on permanent display in the town, valuing all participants'skills, and giving them a sense of identity with their community.

From these experiences of bringing people with differing abilities together, I always harbour the hope that a bridge is built, so those with disabilities will feel the confidence to cross it and join in more fully with mainstream courses in their local Colleges and Adult Centres, or take part in locally advertised Arts/Crafts events in their Community.

The Barriers to Access for such activities.

Having the imagination to envisage courses in the arts for mixed abilities, to the practical setting-up and realisation of such courses, usually involves a great chasm to be crossed.

One major obstacle stems in the mind of the person with a disability. So often they have spent much of their lives in institutions, and their initial response is 'I can't do this' to whatever suggestion is made. And this is said with great justification! Our society pushes such people out on the perimeters. Many of our buildings have poor physical access, and public transport, which is sadly lacking for those who are able-bodied, is even more inadequate for those with disabilities.

There is also an ingrained view that somehow if a person has a disability, their social life doesn't extend to the evenings. This goes hand in hand with the problem of staff support at that time of day. There are several activities during the day in a variety of institutions, but once members return to their homes or residential institutions, finding carers or friends and relatives who could help becomes a major problem. We are basically a '9-5p.m.' working society, and there is an inherent feeling that the majority of care should be carried out by professionals.

The Volunteer Scheme

At Macclesfield College we have made some headway with physical access, having in the past few years built ramps and installed a lift in our buildings. We still have a long way to go.... And of equal importance we have set up a befriending and volunteer scheme. The crucial issue addressed by such a scheme is to give people with disabilities confidence - to go from their houses or institutions and be with others, and to start something new. Help is gleaned from students who already attend the College. People apply to become volunteers and are interviewed by our Volunteer Co-ordinator. From this informal interview the potential volunteer opts for the level on which they are prepared to offer help, together with their subject interest. For some the help may be purely with transport to and from the class, whilst others may opt to support the student by attending the course with them. Some volunteers may have difficulty working with people with certain disabilities, or feel they cannot cope with some aspects of personal care for these students. All these factors are carefully considered and the volunteers are carefully matched as closely as possible to the students they will help. A meeting is then fixed up prior to the first class where volunteer and student can get to know each other a little and iron out any foreseeable difficulties. In some instances we may have volunteers who prefer to help out in certain classes (and these are often the Arts and Crafts classes), rather than be responsible for one particular student. From our part we gladly accept the help offered on whatever level, and ensure we can give our volunteers support and back-up during course duration. Most important for us is not to impose levels of help and support onto volunteers, but ensure they feel unpressurised, and can make their own valid decisions on their abilities to cope. There are problems as with any new scheme - the first year we had a great influx of volunteer applicants (a benefit of the scheme is that the volunteer can attend the course free of charge, which may have accounted a little for this). On the other hand the numbers of people with disabilities applying was relatively low. As I mentioned earlier, many of those with disabilities were not used to the real possibility of attending courses in their locality. However, in the second year the problem was reversed - people with disabilities were keen to enrol and did so, and although we had many volunteers on our books, matching them up geographically as well as matching the other credentials was an awesome task! Even so, we managed to place several students with disabilities on a wide variety of courses.

Conclusion

We are now into our fifth year of looking at different ways in which to bring people of mixed abilities together to practice arts and crafts.We are a small College here in Macclesfield, but that has its advantages. I can easily visit the day and residential institutions for the elderly or people with disabilities, and thus I get to meet the staff and members first-hand. Leaflets and brochures have their place in publicity, but I find that face-to-face contact invaluable in giving people confidence to enrol on courses. I then make a point of attending the first session of the course, so they will be certain to see a familiar face and feel at home from the start.

To conclude, I hope these mixed ability Art and Craft workshops have brought to everyone, but especially to people with disabilities, a sense of professional achievement in those skills, plus a positive feeling of working alongside more able-bodied students and sharing this experience.

(*Macclesfield College serves an area of several small towns and villages. Macclesfield has a population of 50,000, Congleton, 26,000* and *Nantwich, 12,000. The character of the area is a mixture of rural/dormitory/local communities. No large cities, but a dispersed area with a fairly high proportion of older adults*).

CULTURAL EROSION OR EMPOWERMENT? ARTS DEVELOPMENT IN THE HIGHLANDS AND ISLANDS OF SCOTLAND?

Kate Martin, Lecturer, Community & Continuing Education, Northern College, Dundee

Introduction

Within the context of arts development in the Highlands and Islands of Scotland, this discussion is concerned with two key issues: cultural erosion and empowerment. The former relates to an identification of underlying aspects of disadvantage which have long affected the social and economic stability of the Highlands and Islands, while the latter is concerned with the application of strategies which are appropriate to issues of inequality. Looking at cultural erosion is, then, a means of focussing on what specific **problems** of social disadvantage may exist in the area, while discussion of empowerment is an exploration of what potential **solutions** may be of particular relevance to the socio-cultural survival of remote rural communities in this part of the UK.

The Highlands and Islands have been aptly described as:

"an area of rich cultural and geographic diversity set within the context of an economically underdeveloped region on the periphery of Europe." (Watt, 1985)

Covering one sixth of the land mass of the UK, the area is predominantly mountainous, with ninety islands inhabited by 30% of a total population of 370,000. Classification of the area under European Union Objective 1 funding status for the period 1994-1999 indicates its position as one of the most impoverished regions of Europe. A sparsely distributed population, located in scattered, remote communities; low and seasonal employment; lack of adequate housing, health care, social and educational amenities and transport and communication difficulties have been identified as some of the main problems in the area. Depopulation trends, currently reversed by incomers moving to the Highlands in search of a quieter lifestyle, bring challenges of mixed expectations of community life in both cultural and economic terms. Crofting, farming, fishing and forestry, together with service, manufacturing and tourism industries form the base economy. While the area has a heterogeneous culture, with Gaelic, Scots, English and Norse influences, the Gaelic language as one of the remaining minority languages of Europe is still spoken in the north west Highlands and Islands. It is with this area that I am primarily concerned in discussion of cultural erosion.

What is Cultural Erosion?

In using the term 'culture', I mean the societal activities and customs of a population, including the artistic and creative expressions of that group of people. According to Giddens:

"Culture refers to the ways of life of the members of a society, or groups within a society. It refers to how they dress, their marriage customs and family life, their patterns of work, religious ceremonies and leisure pursuits." (Giddens, 1993:31)

By 'cultural erosion' I mean the process of deterioration in the shared activities, language, conventions, mores, beliefs and value base of a particular group or groups in society. While 'culture' is often used to mean 'the arts', in this case I would consider the arts, as all art forms relating to music, drama, dance, literature and visual art, to be identifications and expressions of cultural norms. A process of cultural erosion would thus include the loss of poetry, song, story, music, dance and craft, together with the gradual disappearance of a social history and way of life. This could have implications not only for the social identity and confidence of a community, but also for the potential for creative expression of each individual within a society in decline. Thus, in looking for solutions to cultural erosion, it seems important to include the possibilities of individual growth as well as of community cohesion.

Edwards (1985) suggests that language plays a key role in cultural identity:

"the sociology of language...is essentially about identity, its formation, presentation and maintenance." (Edwards, 1985:3)

Pagel further proposes that language creates different cultural constructs:

"We see and otherwise experience as we do because language habits of our community predispose certain choices of interpretation."
(Sapir-Whorf, in Pagel, 1995)

Referring to the current position of the Gaelic language on the Hebridean island of Barra, MacKinnon states that:

"Gaelic was strongly maintained as one of the means whereby a small community was enabled to be aware of itself as a distinguishable whole in cultural and social terms." (MacKinnon, 1991:157)

I consider language to be an issue of fundamental significance to cultural identification, and look towards sociolinguistic analyses of the Gaelic language to appreciate the causes and effects of cultural erosion.

In 'The Impact of Current Developments to Support the Gaelic Language' (1994), Johnstone uses the term 'language shift' to indicate the phenomenon of one language being replaced by another, and refers to Fishman's three ideas of language 'dislocation'.

First, **'physical or demographic dislocation'**, by famine, disease or a population expulsion which decreases the language base of the indigenous language group, coupled with incoming settlers or invaders who bring a new language and culture with them.

Second is a **'social dislocation'**, where members of the minority language group are 'peripheralised or colonised', and may be considered to be less socially, economically and educationally advantaged than the rest of the population. As a result, there is thought to be a higher than usual outmigration of 'the talented, the enterprising and the imaginative' members of the base language group.

Third, Fishman identifies **'cultural dislocation'** as the outcome of modern political and social processes, where increased communication and interaction between people of different cultures may bring about a dependency on dominant media, educational and political systems. (Fishman, in Johnstone, 1994:7) Johnstone stresses that the relationship of language shift need not be 'either/or', if the dominant language group are sufficiently aware of the sociolinguistic rights of minority groups and are prepared to adopt pluralist values.

In relation to Fishman's argument, the Highlands and Islands can offer evidence of all three causes of language shift. The 19th century Highland Clearances, together with famine and programmes of assisted emigration to Canada, Australia and New Zealand, represented large scale population expulsion. It was estimated that between 1850 and 1950, the population of the Highlands had fallen by 100,000. Communities of Gaelic speakers are still to be found in new world countries, notably in the Cape Breton area of Canada. The impacts of urban industrialisation and recruitment for the armed forces during two world wars created further late nineteenth and early twentieth century emigration from already seriously depleted communities. In schools, English took over as the language of education and opportunity. MacKinnon records the effect of the 1872 Education Act:

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> *"Under the new regime, the use of Gaelic was actively discouraged in schools. The appointment of English-speaking or English teachers was common, as was the punishment of children for speaking Gaelic in schools. The device of the 'maide-crochaidh', a stick on a cord, was commonly used to stigmatise and physically punish children speaking Gaelic in schools. Its use is reported as late as the 1930s in Lewis."* (MacKinnon, 1990:75)

Resulting from this policy, it would seem that most adult native Gaelic speakers have had no formal education in their own language. Many have learned to read and write Gaelic informally, using what books were available - for example the Bible. To date there seems to be no adult literacy scheme specifically for native Gaelic speakers.

Fishman's idea of 'cultural dislocation' is perhaps best exemplified by the mass culture produced and distributed by television, arguably the most significant cause of worldwide cultural erosion. While there are many positive aspects of television such as increased access to learning, there are threats of a bland monoculture. In opposition to ideas of cultural control in the thirties, Neil Gunn wrote:

> *"The small nation has always been humanity's last bulwark for the individual against the machine, for personal expression against impersonal tyranny, for the quick freedom of the spirit against the flattening steamroller of mass. It is concerned with the intangible things called its heritage, its belief and arts, its distinctive institutions, for everything in fact that expresses it. And expression finally implies spirit in an act of creation, which is to say, culture."* (Gunn, 1931, quoted in HIE, 1991)

A 'second wave' of erosion, in the form of a religious social control which suppressed the expression of culture through its artforms, emerged in the Highlands and Islands during the latter half of the nineteenth century. The Free Church (1843) and later Free Presbyterian seceders (1886), effectively silenced a people rebellious after years of disadvantage. The church maintained language and community but quelled Gunn's 'creative spirit' through the introduction of strict Calvinist ethics, which reject dancing, music and theatre as 'frivolous' or as 'works of the devil'. Sabbath day observance is the most significant aspect of this internal cultural shift, which was chosen, indeed fought for, by Highland people as a more democratic way of sustaining their language and restoring a fragmented way of life. Free Church doctrines have been reinforced by decades of successive Highland and Island Education committees whose members, as church leaders, have voted against liberal arts education in schools. In 1995, there are only two drama teachers and a handful of specialist strings and piping instructors in the entire school system throughout the Highlands and Islands, resulting from Presbyterian influences in Highland society.

Stemming the Tide

Looking at responses to cultural erosion, significant moves have been made in the past decade towards language maintenance and revival. Since 1985, Gaelic medium schools have increased from 2 to 40; pre-school playgroups from none to over 100. Comann na Gaidhlig (CNAG), was established in 1984 to enhance the social, political and educational aspects of Gaelic development. In 1989, CNAG set up the National Gaelic Arts Project to develop innovative work in the arts and culture, complementing An Comann Gaidhealach' s network of Mods, or competitive Gaelic arts festivals. By 1991, CNAG had managed to secure £9 million for the promotion of Gaelic television, administered by the Stornoway based Comataidh Telebhisean Gaidhlig (CTG). These developments have provided new employment and training opportunities for Gaelic speaking actors, writers, musicians, technicians, producers and researchers. The CTG initiative is an example of investment in culture which provides jobs and training, accepting that initial skill shortages have necessitated a period of imbalance in Gaelic speakers in roles of production. Sproull and Ashcroft's 1993 study asserts that television coverage in Gaelic helps to *"legitimise the language, conferring a modernity that would be difficult to derive from other sources"* (Sproull and Ashcroft, 1993:80). *"On the evidence thus far"*, Johnstone states, *"Gaelic television has successfully achieved its aims in becoming an indispensable force for the healthy survival of the Gaelic language and culture."* (Johnstone, 1994:67)

Feisean nan Gaidheal

A community response to wider developments in the Gaelic language and culture is exemplified by the Feisean movement. A 'Feis', (plural feisean) is a tuition festival of Gaelic music and culture mostly but not exclusively for local young people. A Feis involves tuition in a range of indigenous instruments including bagpipes, fiddle and clarsach, which together with traditional dance, Gaelic song and drama, culminates in a performance at the end of the Feis week or fortnight. Feis Bharraigh was set up in 1981 by a group of parents on the island of Barra who were concerned that the culture and language of their island was dying, and that the education system did not provide opportunities for children to learn the music, dance and song of their heritage. Feis Rois was set up in 1986, using a similar model and rationale. Other communities have followed suit, to the extent that there are now twenty six local Feisean throughout the Gaelic speaking areas of the Highlands and Islands. Feisean nan Gaidheal, a network and support organisation is run by membership as a community company, employing a

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development officer. The role of each Feis in reinvesting in its community an awareness of local tunes, songs, dances, stories, sports, crafts, customs and placenames seems immeasurable. The Scottish Arts Council recognises that within a growing interest in the Gaelic language, arts and culture,*"one of its most vivid manifestations is the Feisean movement of local festivals in the Gaidhealtachd."* (SAC, 1993: 33)

Empowerment

If stemming cultural erosion is an aim for the Highlands and Islands, what methods might provide an appropriate response to centuries of socio-linguistic disadvantage? Ideas about empowerment seem to offer an antithesis to some of the processes which have affected social stability and cohesion in the Highlands and Islands, and as such could offer potential as a process for cultural development. The term is currently in vogue, but used by right and left wing groups for different purposes. The UK governments' Citizen's Charter and Scottish Arts Council's Charter for the Arts (1993), are concerned with an empowerment within a market economy, or an empowerment of individual consumers to respond to provision, particularly of public services. Allan Barr however sees empowerment as a collective community development response to inequalitiy:

"At its most basic, empowerment might be seen as...the process by which disadvantaged communities define their own needs and determine the response that is made to them." (Barr, 1995)

Barr recognises the need for an empowerment approach to strike a balance between personal and public issues. He recognises a relationship between perceptions of individual powerlessness and levels of community participation. This need seems to correspond with an agenda of arts development which offers opportunities for individual expression, as well as mechanisms for collective co-operation.

From a seemingly different perspective, that of effective management practice in industry, Whetton, Cameron and Woods offer a similar definition for empowerment as process:

"To empower means to enable, it means to help people develop a sense of self efficacy, it means to overcome causes of powerlessness or helplessness; it means to mobilise people to take action..empowerment involves not only capacity to accomplish, but also includes a way of defining oneself." (Whetten, Cameron and Woods, 1994:395)

In the context of industry, Whetten et al offer three main barriers to empowerment. First, are **assumptions and attitudes** of managers, that subordinates are not interested in responsibility, are not competent enough, or it would take too long to train them. Second is management **insecurity** which involves a *"fear they will lose recognition and rewards associated with task accomplishment if they empower others."* Third, a manager's need for **control** may inhibit empowerment, where there is an assumption that lack of top down direction will lead to frustration, confusion and failure on the part of the workforce. (Whetton, Cameron & Woods, 1994:397)

Similar barriers to empowerment are experienced by local communities in relating to decision making organisations in the Highlands and Islands, specifically, but not exclusively, in the field of the arts. While the Scottish Arts Council has been relatively supportive of community based arts promotion groups, Gaelic Arts and the funding of local authority arts officers, there are unsolved dilemmas about who defines and determines quality in the arts. There is still a feeling that the arts are imposed rather than created in the Highlands and Islands, and that incoming theatre, music and dance groups are symbolic of an external, dominant ideology. One reason for this is that decisions about the arts in Scotland seem largely unrepresentative of rural areas. However, with increased European awareness of the significance of indigenous cultures, attitudes seem to be moving towards a balance between a reinforcement of art forms unique to the Highlands and Islands, and visiting arts, which bring new forms and ideas about expression in the arts. Funders are also recognising the difference between **touring** arts which skim the surface of rural areas, and **visiting** performers representing a range of art forms and cultural backgrounds, who can offer and also learn from an exchange of skills and concepts.

Empowerment in practice

Having looked at some ideas about empowerment, I will examine whether recent arts strategies empower people in a process of cultural development. The Scottish Arts Council's (SAC) 1993 'Charter for the Arts in Scotland' identifies with Stuart Hall's view that:

> *"the notion that some narrow range of activities and forms constitutes the real culture of the people, and that all the other things people do to express themselves is not culture, is one of the major ways in which the powerless have been excluded from power."* (SAC, 1993:16)

This may be a somewhat overdue attempt on the part of the SAC to move away from its role as the protector of 'high arts' in Scotland. However, there are mixed messages in the Charter. MacMillan, the Charter's author, considers that:

"the main mechanism of empowerment in our society - apart from money, which is not available to everyone - is education, in the widest sense of the term". (SAC, 1993)

Two questions arise from this statement: i) does this imply that education is freely available to everyone? and ii) following Barr's lead, could it not be argued that the essence of empowerment is concerned with the disadvantage, unemployment, discrimination and injustice which stem from the very idea that 'money... is not available to everyone' ?

The recommendations of the Charter include a need for the artist to empower the audience and for arts organisations to empower communities, through education. This seems to encapsulate a suggestion that audiences don't really understand the arts, and need to be educated. Conversely, it could be suggested that the Arts Council doesn't really understand the audience, and needs to be educated. In discussing informal and community education, 'self education, amateur arts and individual education', the Charter seems to offer a confusing advocacy of some kind of Victorian ethic of 'self improvement through evening classes'.

'Community arts' are given their now traditional role as a response to urban disadvantage, with no reference to rural communities. 'Amateurs and voluntary workers' while recognised as forming *"the backbone of cultural life in the community"* are separated from 'professional' artists and administrators, in a manner which has no relevance to rural situations. The feisean, for example, are run by local committees made up of teachers, community workers, councillors, business people, parents, musicians and young people. Some may be volunteers, but none are 'amateurs', in the sense that the cultural and administrative perspective of each is valid and valued within the community. It could be argued that this tendency for national organisations to slot multidimensional rural issues into urban definitions constitutes one of the main difficulties of rural community development in Scotland. While MacMillan recognises problems with concepts of amateur as 'unskillful', the SAC will not even begin to understand empowerment unless there is first an attempt to dispose of such colonial social constructs.

The Highlands and Islands have community co-operation at the very core of their culture, due to traditional working patterns of crofting and fishing; or to extended families; or to people helping each other to survive in situations of rural isolation. In the Highlands, this is reflected in initiatives taken by local communities to build and manage village halls, swimming pools; museums, and community enterprises. Arts events such as dances, concerts, celebrations and festivals often form the core of fundraising for amenities, which presents one of the difficulties for funding agencies: why do the arts need funding when they can make money? One response might be that communities should not have to continually pass round a begging bowl in order to achieve a reasonable quality of life. Moreover, there is a sense of collectivism, of achievement and eventually ownership, where people work together to build something. Investment in an arts festival in a rural area is potentially an investment in the infrastructure and cohesion of a community, rather than 'art for art's sake'. There are dangers that a private enterprise culture may promote, rather than prevent, erosion of this co-operation.

In 1991, the HIE Mackay report on the 'Social and Economic Impact of the Arts in the Highlands and Islands' identified social advantages of the arts as:

"*population retention, strengthening community cohesion, transmission of values within the community from one generation to another, raising consciousness of community identity, improved morale and collective, outward looking confidence.'*" (HIE, 1991)

From an economic viewpoint the study identifies net additional visitor expenditure generated by arts events as £1.4 million in 1990-91, with direct employment of 800 people in the arts sector as a further socio-economic benefit (HIE, 1991). Despite HIE's 1993 strategy on 'Arts, Culture and Development' and the co-funding with the SAC of an 'arms-length' HIArts officer, the Highlands and Islands Enterprise network still seems confused about its role in supporting cultural initiative. Through HIArts funding for 'indigenous arts' is given to performance companies who come to live in the area, which seems a rather generous interpretation of the term 'indigenous'. The rationale is that "*we have to treat theatre companies in the same way as businesses*", in other words inwards investment in the arts is still preferable to reinforcing existing cultural foundations and allowing a natural exploration and integration of new forms to develop.

The idea of empowerment does not seem to enter into the HIE strategy for the arts. Instead, three of the five strategic principles consider an 'encouragement' of participation, quality and recognition of 'the value of the many cultures present' in the Highlands and Islands' to be sufficient. This somewhat paternalistic view appears to deny the significance of a minority language within the 'many cultures', and seems rather inadequate as a response to centuries of disempowerment. The fourth principle of the HIE strategy:

"*to endeavour to listen to the expressed wishes of the community in matters of arts development and, wherever possible, to respond;*" (HIE, 1993:2)

Arguably has more in common with Whetton, Cameron and Wood's barriers to empowerment, than to any proposal for constructive process of social development in the Highlands and Islands.

Conclusion

In conclusion, what are the strengths, weaknesses, opportunities and threats concerning arts development in the Highlands and Islands? The Mackay report states that:

> *"The Highlands and Islands has seen a vigorous cultural revival in recent years and the area is the well-spring of much that is most characteristically Scottish in the arts." (HIE, 1991)*

This is the **strength** of the area, it has a rich vein of creativity, of heritage, of skill in expression in the arts which is a resource beyond measure. In terms of **weaknesses**, co-operation between local authority departments, enterprise agencies and arts co-ordinators seems fragmented and unproductive. Lack of empowerment policies within arts strategies seem to contribute to competitiveness for kudos in provision of service, rather than pooling resources for the benefit of people who live in the area. One exception might be the Arts Promoters Forum, an informal gathering of arts practicioners supported by Highland Regional Council. In this context however, empowerment is only at a level of information sharing rather than about real decision making or financial control. The 1993 dissolution of the HIE social development department means that there is no area wide overview of community development research, policy or practice.

There are **threats** to arts development in the reorganisation of local government about to take place in Scotland in 1996. Funding to arts organisations over the next few years will be affected by wide spread changes in local authority structures and priorities. Wider threats to the Highlands and Islands are based on continued cultural erosion centred around the Gaelic language and heritage.

Changing structures in local government could also offer considerable **opportunities** for the Highlands and Islands particularly in terms of co-operation between education, leisure and community development interests, and between indigenous and external art forms. An arts development approach based on methodologies of empowerment, which is aware of the significance of language and culture to the social stability of the area, could offer considerable support to a process of individual and community self-actualisation.

The recent designation of Objective One status from Europe has significance for Gaelic as a European minority language and for rural communities throughout the Highlands and Islands. In a recent EC LEADER project magazine, Bernard Kayser wrote:

"The differences between regions, localities and villages, generations and social groups are mainly cultural; instead of aiming to remove them, or standing by while they become eroded, would it not be more constructive to emphasise and promote them?" (Kayser, 1994:5)

Kayser stresses a necessity to work with communities in the promotion of 'a culture of people, not for people'. Johnstone suggests that EU support is contributing "new consequences for the way in which minority communities define themselves within an evolving and expanding macro-community", (Johnstone 1994:2) and endorses O'Dochartaigh's view that in Europe there is a:

" clearly developing movement among minority communities of an increased sense of self identity and ethnicity...social and political paradigms are beginning to shift in favour of smaller and culturally self-aware communities'. (O'Dochartaigh, in Johnstone, 1994)

To return to the title of this paper, without the empowerment of, or involvement of, local people in decision making processes about the position of their own language, arts and culture, there is a danger that trends of cultural erosion may continue. To have meaning and sustainability, the ownership of development must come from within local communities, with as much human and financial support from regional and national arts development structures as possible. Training in arts development, perhaps tying in with the new University of the Highlands and Islands project, could be a key issue for the Highlands and Islands, both in terms of administration and management skills for local people, and in awareness of community development processes for arts administrators. With such skills, community development approaches involving empowerment might usefully confront problems of cultural erosion and difference in order to enable local communities to work towards shared understanding and common goals. According to Paolo Freire :

"Problem-posing education is prophetic, and as such is hopeful, corresponding to the historical nature of human beings. It affirms people as beings who transcend themselves, who move forward and look ahead; for whom looking at the past must only be a means of understanding more clearly what and who they are, so that they can more wisely build the future." (Freire, 1972:57)

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MUSEUM STUDIES - COLLABORATION AND OPPORTUNITY

Nicole Mezey, Queen's University of Belfast

Like every similar institution in the U.K., the Queen's University of Belfast has, over recent years, made strenuous efforts to adapt a traditional academic programme to the changing vocational needs of its students. The School of Adult Education, in particular, with a constituency of non-traditional students, has shifted radically towards the provision of courses at a range of levels, from Access through the one-year Certificate to the 9-year part-time degree. And, whereas ten years ago we taught Zoology and Philosophy, now we also teach Marketing, Advertising, Tour Guiding and the practice of Adult Education - amongst others.

Art History, which is my area of specialisation, has long been a core subject of the liberal arts programme at all levels of Adult Education provision but, until now, had no vocational or training element. Then, in 1993, I made a successful application to the U.G.C. for £15,000 in start-up funds to create a Certificate in Museum Studies.

Queen's University has no museum of its own but we are fortunate in our connection with the Ulster Museum next door, with whose management and staff many of our departments have long-standing, working relationships. It was through this that I became increasingly aware of the need for some centralised course of training. In the whole of Ireland there is no centre for Further or Higher Education offering a Museum Studies course, although such courses on the mainland are over-subscribed. Furthermore, we had, at the time, not a Museums Council, with control of funds for training, but merely a Museums Advisory Committee with no financial resources.

However, it was clear also that this was an area of growing demand. According to a survey conducted by the Irish Museums Association in 1993, Northern Ireland has a total of 60 museums which break down into the following categories according to their source of funding:

National	4
Local Authority	6
Independent Trusts	5
Voluntary	4
Other	6

As ten of these were only established in the preceding five years, this would appear to be an area of significant development. As one might expect, staffing patterns reflect this:

	1988	**1992**
Paid museum staff	336	550
Unpaid	52	63

Finally, there was a clear, perceived need among museum professionals for training programmes. In 1991 the Northern Ireland Museums Advisory Committee circulated 30 museums with a questionnaire on this subject and, although this related to in-service requirements only, the returns underline this view.

The next stage was to determine the format of the course and identify the target audience. In terms of presentation, the Institute of Continuing Education had an established pattern of modules for the part-time degree, taught in 3 x 1 hour sessions over a 12 week semester. With the addition of a number of Saturday visits, this seemed an appropriate model, with 4 modules to comprise a Certificate. The target audience was also determined early in the considerations, taking into account our experience as adult educators and the very broad requirements of the profession. We wished to provide opportunities for those seeking entry to the profession, but also for those already working in the field in any capacity. From the beginning, therefore, this was intended as a course concentrating on broad principles of administration and not on specific academic areas, a course designed to be equally useful, on the one hand, to graduates planning a career in curatorship and on the other, to those with a basic education but maybe some experience of museum work who wanted to make a move into administration and management.

The first discussions were with the Northern Ireland Museums Advisory Committee to obtain an overview of existing patterns, and this was followed by a long period of museum visits and consultation with staff. At this stage the support and encouragement of the profession was immensely encouraging and everywhere I met offers of help, either as individual lecturers or of museum facilities which could be opened to our students. However, it was also at this point that a potential problem started to become increasingly obvious. Although the range of museums constituted an invaluable teaching resource, we were faced with the challenge of devising a programme which was as relevant to the almost 'one-man-band' voluntary or local authority museum as it was to the specialist skills and distinct legal framework of the large national collections.

Initial research for the project took almost six months - examining the range of provision currently available elsewhere in the U.K., evolving a picture of the essential elements and maintaining frequent contact with local and national professional organisations. The Museums Training Institute in Bradford was consulted to ensure that the programme we eventually devised could be eligible for their validation and thus entitle students to a widely recognised qualification.

At the end of this period, our 4 module areas were becoming clear:

1. Museum role, purpose and context This was the first component, introducing students to questions of identity and function. What is a museum? Why collect? Basic awareness of professional standards and responsible bodies, the range of services and duties, the significance of museums within a national economic context.

   This was to be the module in which students made the largest number of outside visits, not only to a variety of museums (outdoor, indoor, local, national), but also to heritage centres. The latter were initially a slightly contentious feature as many museum professionals (often the same people who referred to them as "heresy centres") were adamant that they had nothing in common with the high ground of collecting and curatorship. They were included, however, partly to clarify the distinction for students new to the field, and partly because we felt that they did address the same topics, often (thanks to the peculiarities of E.C. funding) in purpose-built structures and with a battery of audio-visual aids entirely inconceivable within the straightened finances of the average museum. As with much of the rest of this module, such visits were designed to help the students ask themselves questions, in this case by giving them a sense of the rising public expectations with which the museum has to compete.

2. Collections Management Here, students begin to consider the specific machinery by which a museum functions - personnel, documentation requirements, practice and ethics. A central feature was the issue of conservation - not, obviously, with a view to creating practising conservators, but to instill an awareness of basic preventative conservation. Access to the extensive facilities at the Ulster Museum enabled us to involve a number of specialist conservators and examine a range of projects in hand and the problems posed by each.

3. Communication and Interpretation In contrast to the last, which is about internal mechanics and standards, 'Communication and Interpretation' concerns the interface with the public through education programmes, the

creation of exhibitions and personnel training. With intense Government pressure on museums to become pro-active, to market themselves, to raise visitor numbers, to make their collections serve their community, this is a high profile area. Historically, museums have been somewhat self-contained and although the concepts of 'outreach' and 'responsiveness' have been registered, practice, as was clearly demonstrated by the 1991 questionnaire, was considered a major area of training need.

Significantly, of course, in the context of this conference, this is the section of the course which sets out not only to provide for the needs of the current or aspiring professional but also encourages the professional to engage with issues of community empowerment and of cultural, intellectual, physical and social accessibility.

Our last module is -

4. Management and Administration Issues, which covers the museum as a business - the museum as employer, its staff structures and procedures; the legal context; security and environmental controls; sources, management and distribution of funds.

Of all the modules, this is the one which is most directly designed to develop transferable skills for, although it would be nice to imagine all our graduates passing straight into museum work, this cannot be realistic. However, the principles of personnel management, financial planning and of the legal obligations on the employer - these provide a structure whose uses transcend the immediate museum context.

The general breakdown of module content was ready by the early spring of 1994 and, at this point, was handed over to the senior museum staff who had agreed to co-ordinate individual modules. In the event, all of these came from the Ulster Museum but the staff they were to recruit over the coming months represented the spectrum of experience and working conditions across the Province - new and old collections, small and large, specialist and multi-disciplinary, speakers to set museums in the broader context of tourism, speakers to discuss professional standards.

The course was launched in September 1994 and it is appropriate now to consider the lessons of the exercise to date for the university, the museum profession and the students.

First, the students. We had planned for an initial intake of 14 students but actually enrolled 18. Of these, eleven were female, seven male and, in spite of our refusal to impose an educational prerequisite, 14 had a university qualification. Six were already working in museums and a further six had either had experience in the field or were in a related professional field - artists, archaeologists, anthropologists... Of the remainder, only 2 admitted to being motivated by the hope of a museum post.

The level of motivation was high. Enrolment fees were set at £300 p.a. and six of the students had to commute considerable distances to Belfast to endure the 3-hour class at the end of their working day. Nonetheless, although we lost 3 students in the first month and a further one, effectively, by the second semester, attendance levels among the remainder were excellent. Eleven students recorded a 75%+ attendance over the year and, of the rest, all but one achieved 66%+. The responses to the end-of year questionnaire reflect considerable satisfaction with the course, its content, management and staffing.

There have, inevitably, been teething problems which the students noted. Primarily these related to two areas: (i) avoiding undue overlap between the overview function of the first module and the specialist sessions which follow and (ii) the practical details of ensuring essay submission and return dates were met and adequate time allowed for feedback when so many different lecturers were involved. In fact, the sheer number of speakers and venues was something I had feared might, in itself, be a source of confusion and dislocation but none of the students appeared to perceive it so, largely due to the commitment of the coordinators, who were present at every lecture and provided a clear point of support and continuity.

The coordinators themselves have noted the same difficulties remarked in the questionnaire but have otherwise been most impressed by the students' determination and the quality of their work. Our meeting with the External Examiner, Mr. Geoffrey Lewis, retired Director of the Dept. of Museum Studies in Leicester, is scheduled for the middle of June and this will give us an opportunity to review standards and procedures before moving on the remaining modules in 1995-6.

The creation of the Museum Studies course was predicated on a close co-operation between the museum world and the university. It is critical, therefore, to examine what each has gained from the experience.

For the museums, we now have in place a course of training which can provide a more informed, motivated and efficient workforce and also raise the general standard of public awareness. The University has provided not only a physical focus but the experience of adult teaching and therefore an academic pattern and an awareness of the particular pastoral problems which can arise. The course has been publicised through our huge mailing list and its achievement validated by the award of a widely recognised, university-level, qualification. But, as important as any of these, has been the fact that the ultimate control and co-ordination has been in the hands of a disinterested body which can not only ensure coherence between its divers parts, but guard against domination by the interest of, for instance, any particular museum or speciality.

As for the University, it must be said that, without the full co-operation of the museums, we could not have contemplated such a course - the professional staff, access to workshops and I.T. facilities were essential and outside our resources. However, in the event, we have gained new experience in collaboration and moved further along the path of re-assessing traditional curricular patterns and adapting managerial, academic and research expertise to serve new areas of demand. In the process we have acquired an enhanced network of professional contacts and a body of highly skilled new lecturers which can only enrich the University, across the disciplines, in years to come.

As we prepare to move into the second year of the course, we can start to look further ahead. In Northern Ireland, the 'peace dividend' has already generated an increase in tourism and therefore in the demand for all those facilities which we see as potential employers of our students - the National Trust, National Heritage, heritage centres as well as art galleries and museums. I am also in discussion with University College Dublin, where Anne Kelly, who runs the Arts Administration course is interested in mounting a joint enterprise by which the specific expertise we have developed in Belfast can be used to enhance the pattern of professional standards in the Republic.

What we have established in Belfast over the last two years is a course which, so far as I am aware, has no parallel elsewhere in the U.K. There are short, specific-issue, largely in-service, courses. There are postgraduate courses, usually full-time, such as those in Leicester, Manchester and here in St. Andrews. Ours, however, has been formulated directly in response to the needs of the local community. Many Northern Ireland museums employ less than 5 members of staff and liberating any of them from their duties to undertake a day-time course would be effectively impossible. Evening teaching has made this course accessible to those in work, in whatever field, opening doors to new career horizons. And since we are the only provider, we refuse to be exclusive in any way but hope to raise commitment and standards throughout the museum community.

For Queen's University and for the museum profession in Northern Ireland collaboration has generated opportunities which we will continue to explore and develop and which we hope will become the stimulus for new projects elsewhere.

A NIGHT AT THE OPERA

Gerald Normie, University of Warwick

Access to the arts for everyone is usually in the forefront of "mission statements" "policy documents" and more general literature generated by those who work for organisations funded in whole or in part by public money. The current brochure of the Arts Council of England for instance states "We are committed to making the arts more accessible to an increasing number and range of people." This paper is meant to generate discussion about this topic and may perhaps serve to encourage or provoke fuller and more considered contributions to a future conference on Adult Education and the Arts.

Barriers to access is a topic often discussed by adult educators but before we think about "barriers", "obstacles" or "disincentives", what do we really mean by access? "Justice", said an eminent lawyer in 1926, "is open to all – like the Ritz Hotel." The requirement of a democratic society is not "possible access" or "technical access", but easy and open access. This should be so with regard to most education and arts provision, but is especially important for any activities paid for in whole or in part by public funds. In order to focus in on this topic I have chosen to concentrate on the opportunities which are available at the Royal Opera House, Covent Garden. This is not just because it receives a very large grant of public money, but also because of the current controversy about its application for Lottery money for a big capital project. Its detractors and defenders are vehement and vociferous and although heat does not necessarily produce light it might on this occasion give sufficient illumination to guide us in a more general discussion about access to all arts activities.

What follows is not a researched case study or any more than a partial description. It is based on some printed sources and some conversations with Royal Opera House staff. It is appropriate to acknowledge here the ease of access to those with whom I talked and their obvious commitment to helping everyone enjoy what is provided at Covent Garden.

On the fourth of July this year, just before the beginning of this conference. The Sun, a popular British tabloid newspaper with a large circulation, had an article with banner headlines **"THE NATIONAL BOYCOTT-ERY – Sun readers' threat as 41,000 vote on opera scandal."** The article was provoked by a rumour that nearly £80 million of National Lottery money may be spent on the Royal Opera House in Covent Garden. Letters from readers indicated that they wished the money to be spent on hospitals and medical research rather than the arts. Their sentiments were expressed in forthright language: "the people deciding who gets what clearly haven't a clue what a real cause is" and "If the Royal Opera House does get the £80 million, then Camelot (the Lottery organiser) won't get another penny out of me and my friends." The voting was overwhelmingly (33,217) in favour of medical research, though this has been excluded from the list of "good causes" which are funded by the Lottery.

The previous day, the Telegraph (a broadsheet newspaper with a large circulation) had carried some typically tendentious comments by Auberon Waugh in his column, – "The Way of the World?

"The idea that ordinary working folk are more in need of medical research than they are in need of the spiritual and aesthetic benefits of opera, strikes me as deeply insulting."

"Otherwise the matter of spending the lottery money will be left to Mr Murdoch's stinking, lower class newspapers and their imitators to decide. The effect of this is to reduce our cultural level nationwide to that of such proletarian centres as Coventry, Rochdale, Salford and Barnsley, now recognised as the four most unpleasant places to live in the whole of Britain. If only someone would teach the inhabitants of Barnsley about opera and ballet, they might have something to look forward to do while waiting to win the lottery."

Granted that the article is meant to be taken with a pinch, or even two pinches of salt, it might still reflect, albeit in its distorting mirror, certain attitudes about popular involvement in the arts.

The Royal Opera House seems to have an in-built capacity to attract forceful comments. On the night that the new season started in 1994 (the 17th September), the Evening Standard (a London tabloid with a large circulation) carried an article by Anthony Everitt who had recently occupied the post of Secretary General of the Arts Council. The title of the article was "Waging War on Opera's Snob Culture". Here are some extracts:

"If there were to be a prize for Britain's most unpopular arts organisation, there would be no contest. Without the shadow of a doubt the award would go to the Royal Opera House in Covent Garden. No vote would be necessary: a show of hands would do.

A grant-guzzler, it eats up more than £20 million of tax-payers' money a year. And yet its ticket prices are way beyond the pockets of most people. A box can cost £500 and a seat in the stalls £100. It has become an urban myth of waste and extravagance. A neat device for redistributing wealth from the poor to the rich.

Tonight the new season opens with a revival of Puccini's Turandot. The chattering classes will swarm into the scarlet and gold auditorium and, as the lights dim, settle down for a subsidised evening of musical and visual luxury. The lives of ordinary people, getting and spending, will seem a million miles away.

Is this all fair? Jeremy Isaacs, the company's quixotic, passionate General Director, spends much of his time angrily saying no. He points out that, by any standards, Covent Garden receives much less subsidy than its continental competitors. Its grant does not just go on opera, but on the much-improved Royal Ballet and the sparkling Birmingham Royal Ballet. After Arts Council appraisal it has pruned costs. Critics say that artistic standards have never been higher."

"Above all, opera is by definition an expensive art form. If the country wants it, it must pay for it. There is no point skimping on a party frock. Like royalty, opera is all about conspicuous display.

These things are true. So how has the Royal Opera House got itself such a terrible public image? The simple answer is that it has been seen to behave in the past with breathtaking arrogance. It is one of Britain's most powerful institutions. It is governed by the high and mighty who have easy access to ruling circles."

"The organisation is far more powerful than the Arts Council, its ostensible paymaster. If the council were ever to decide to cut the Covent Garden grant, I have little doubt that the council's own future would be nasty, brutish and short."

"The Royal Opera House's reputation for bad behaviour has grown over many years and it will take time to dispel. I believe that the present regime, headed by its chairman, Sir Angus Stirling, understands that mistakes were made in the past. It is more open and, in a real sense, more humble. It is doing its best and deserves support. Stirling and Isaacs know that the real problem is how to make their theatre accessible to ordinary people. The uncomfortable truth is that the only answer is more subsidy. Handled with care this would not increase audiences, which are already high, but it would enable the management to widen the social range of attenders."

A few days later (15th September), Peter Gummer, the chairman of the Arts Council Lottery Board replied in a "stinging open letter".

"The underlying argument is that of access: that the Royal Opera House is a place of privilege for an elite few and that any redevelopment will do little to improve matters.

You write of prices of £500 for a box and £100 for a seat. Why do you not mention the 26 different schedules and hundreds of individual prices now available. These are not just standard discounts but initiatives such as the Midland Bank/Paul Hamlyn programmes with seats as low as £2. Saturday specials with prices starting at £1.50 are specially for those on low incomes. There are also school matinees at £5, and so on.

Access, not privilege, is the key.

In the last calendar year, two TV relays and 12 radio productions were seen or heard by three and a half million people. Big screens in the piazza played to between 7,000 and 8,000 people per performance – and all this excludes ROH concerts at Kenwood or the Festival Hall: the Royal Opera at Wembley: the recent regional tour in the Midlands by the Royal Ballet: the huge public who purchased their videos and CD's and the thousands who got involved in education and community work.

The reality is that probably with the exception of nights when one of "the three tenors" is performing, there are seats to be had at the Garden – particularly if an individual is interested enough to become a Friend, get on the mailing list and plan his or her diary a few months in advance."

There is no doubt that a very diverse population does attend Covent Garden and there are many opportunities to buy less expensive seats. The question is how regular are these opportunities and how known and available are they? Special opportunities are often remarkable, but there could be a danger that they are seen as handouts or crumbs falling from the refreshment trays of the better off. "Who says Covent Garden is only for the Rich?" intoned the Daily Express, *"The Midland Bank Proms meant Placido Domingo was watched by 700 people sitting on the stalls floor for only £9. Not only that it was shown on the Big Screen in the Piazza to some 5000 people absolutely free. Terrific Value."*

This quotation from another large circulation British newspaper was highlighted in the article in the ROH seasonal preview from 1993/4 which reviewed some of the initiatives taken by the Royal Opera House to increase its accessibility. However after mentioning the Midland Bank Proms and the Paul Hamlyn/ Westminster week, when the whole theatre is reserved for newcomers on low incomes, the author of the article felt obliged to reflect further: "The 64 million dollar questions are – Will they ever care again?, Can they ever afford to come again?

In the following year's seasonal preview (1994/95), there was an article "Responding to Need" by Tim Robertson, a freelance music journalist and a social worker in the London Borough of Camden. Robertson began by saying that:

> *"Accessibility is not an easy issue for the Royal Opera House. More than any other arts institutuion in the country, it faces an ongoing struggle to overcome a reputation for being exclusive, élitist, remote from the nation's needs. Like any social perception, this reputation contains both misinformation and genuine home truths that cannot be ignored. It also involves larger questions of government policy, of the role of the arts in society, and of particular characteristics of ballet and opera. Such debates form a context essential to any assessment of the Royal Opera House's avowed objectives of openness, its various community-based and outreach projects. And success in these aims is vital to the Royal Opera House if it is to maintain its credibility as a national institution committed to bringing world-class opera and ballet to as wide a public as possible."*

Later in the article after referring to the success of the Midland and Paul Hamlyn/ Westminster initiatives, Robertson went on to return to the disquiet expressed in the previous year's article:

> *"The danger of such schemes is that they provide a one-off treat which their patrons cannot afford to repeat. Bouts of largesse are no substitute for widening the long-term audience . . . . "*

> *"Besides, the long-term goal remains being able to offer lower ticket prices generally. The difficulty with aiming at specific groups is that deserving people who happen not to fit the criteria will be excluded. This is particularly true of those working people with little spare income. It is at least a gesture to them that Hamlyn Week is open to trade union members as much as to charities. But this also suggests that ticket pricing is not the only issue in terms of access. It is not just that the Royal Opera House is expensive, but that it has a reputation for being so.*

> *Ironically, too, this very exclusivity can be part of the place's appeal. Audiences are attracted not only to the Royal Opera House's artistic pre-eminence, but alsc to its social prestige, its Royal Charter, its architectural grandeur. The recen advertising campaign – "Every Evening an Event – has relied on this image. Bu the glamour can at the same time be intimidating, especially for newcomers."*

The General Director of the Royal Opera House, Jeremy Isaacs, is quoted as saying "I want to see an Opera House that is genuinely responsive to the needs of the community" and there is little doubt that a dedicated staff is also committed to this ideal. There are initiatives which are not just one-offs, including the

"Saturday Specials", a scheme which has recently been extended to provide cheaper seats on a more regular basis; but the dilemma does not, and indeed, given the huge cost of running the ROH, the decline (in real terms) of the grant from the Arts Council, and the enormous potential demand, cannot go away.

Under the present system it would seem there is little more that the ROH can do to increase accessibility and become open to a wide segment of the British public. And yet, and yet . . . there is a very large sum of public money involved whether directly from tax revenue or only slightly less directly from potential Lottery money.

The very expensive seats for special performances are, despite the undue publicity they attract, not really a problem. Their cost is such that they would be profitable even in an entirely privately financed venture. Children and young people are catered for to some extent and medium price tickets are not beyond the means of the moderately well-off, at least, on an occasional basis. The problem is that the "average" citizen (whatever that might mean) and his or her family, finds it just too expensive. In April 1986, the Paul Hamlyn Foundation commissioned Research Solutions Ltd to do a survey of the first Paul Hamlyn week. Volume II which contains verbatim comments from attenders and group organisers, makes interesting, but sometimes poignant and even pathetic reading.

"It was such a fantastic experience to be able to come that I didn't want it to end" "May I just say that it is not only the price of tickets normally, but also the additional cost of having to get to town which make it difficult for ordinary people to afford a trip up to the ROH".

"Have wanted to visit Covent Garden all my life; overall expense (tickets and distance) meant that it was always pushed into the future".

"I found the moment the curtain went up very moving – a mixture for me of the atmosphere, the surroundings and a dream achieved" "the major problem is (and always will be) prices. I and many people I know, would attend far more often if the ticket prices were in reach".

The demand, the desire is undoubtedly there, and so it is for many of the good things in life which most people can't afford, but the usual responses: "C'est la vie" "It's the way of the world" or "What can you do?" can't even begin to be adequate here. The Royal Opera House and all its magnificent achievements would not be possible without huge sums of public money. If opera and ballet is important to the cultural life of everyone it should be supported not on a lesser but a much larger scale so that it can really be available to everyone. Pavarotti, Domingo and Carreras have shown that opera can be a truly popular entertainment. If the cost is high, then actual demand, let alone potential demand, is even higher. High quality is expensive in many of the art forms but the fact that painting, for example can sometimes cost millions does not always prevent all galleries continuing to acquire some first-rate pictures which are then on view to everyone.

It may and indeed, should be argued that if you do not live in London all these things are usually not accessible anyway, but it would be unfair to deal with regional requirements in the few sentences that the scope of this paper would allow.

Fair distribution of the highest quality arts provision becomes even more vital as awareness of what is available grows through education. To educate people to want things they cannot have may be cruel, – to leave them in ignorance that such things even exist is crueller still. The task of the educator goes beyond information, rightly conceived it should also stimulate, even if we stimulate a growing demand for a temporarily declining provision. The argument has often been put that the really determined will always find their way to institutions such as the Royal Opera House, but public provision of the arts should not be an obstacle course to be overcome by the enterprising few.

Debate about institutions like the Royal Opera House has been said to involve that well-worn cliché "the politics of envy", but that should not be the issue here. Envy is futile, reasonable aspiration is necessary and healthy.

By all means let those who want and can afford it have their "Day At the Races" providing that all of us can have at sometime our "Night At the Opera".

ART FOR ADULT AND TECHNOLOGY EDUCATION

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Education in the past too often has consisted of the mere imparting of information. Hence, Education has often been referred to as a delivery system something like the postal service in which information is deposited in one place and transported to another. Education today is faced with the overwhelming task of serving as a clearinghouse for vast bodies of new information and is absorbed with the need for preparing students to apply that knowledge to every aspect of our changing environment. The concept of teaching a little about a lot has disappeared, but specialization within a single discipline is also becoming outmoded. The knowledge explosion has expanded in every category so that both objectives are impractical and impossible.

In this regard note what Appleberry (1992) said concerning the knowledge explosion: The sum of humankind's knowledge doubled from 1750 to 1900, doubled again from 1900 to 1950, doubled again from 1950 to 1960, and again from 1960 to 1965. It is estimated that the total of humankind's knowledge has doubled once every five years since then, and that by the year 2010, knowledge will double every 73 days.

We have only to observe the rapid changes occurring in all phases of science and technology to realize that training in current techniques and procedures does not necessarily assure competence in those of tomorrow. Curricular revisions are being made with the aim of creating a broad base of knowledge which will later serve the learner as a solid foundation from which he or she will be able to work as changes occur in their profession (Paprock, 1994).

With this need for integrated learning, art education takes on importance in scientific and technological training. There is increasing support for the theory that perception and formation of visual order can prototype response to, and structuring of, order on all levels. Explicit in education for sciences and technology is the preoccupation with identifying and measuring which tends to anesthetize the capacity to see and think directly without the aid of instruments. Scientific training concerns itself with quantitative, rational, and objective thinking, often leaving untapped the intuitive and subjective powers of the science or technology student. There is need for the stimulation and strengthening of these powers as the student gains technical knowledge and competence.

The alliance of intuition and intellect, as observed in visual expression, provides an insight into the nature of creativity. A successful painting, for example, undergoes many stages of intuitive and intellectual change, becoming in its final form, a dynamic visual composite of balanced interactions between conscious intent and subconscious will. It demands a shift from reliance upon the outer world of fact to the inner world of feeling and leads to a greater dependence upon the in-dwelling powers from which creativity springs. When the non-artist of specialized training is involved in this process, he or she experiences a pattern for creativity.

Although students of science and engineering have no less creative potential than those attracted to other disciplines, the nature of their training makes surrender to the creative process in art more difficult. Since it is a field outside the immediate requirements of their specialization, and one that refuses to be bound by quantitative standards, little hope is held that it can be fully comprehended or formularized. Many are unaware that they can effectively participate in art experiences regardless of their specialization, and that such activity can be an integrating force in their lives.

Studio procedures that will attract the scientifically trained student require a departure from the vocational approach to art. Thinking, seeing, and performing must be divorced from professional goals in the fine and applied arts. For the art experience to be of lasting value to the scientific or technological specialist, practice must be directed in such a way as to contribute to a view beyond the boundaries of his or her specialization, as well as to effect a release of creative potential within the context of their professions. These objectives demand revised teaching methods, designed to invite participation without resorting to conventional forms of drawing, painting, and sculpture.

It is necessary not only to direct art activities so that it may prove meaningful to participants who have had no previous art experience (and who do not intend to become artists), but also to design courses that challenge the scientific minded. Personal feeling and judgment, often submerged beneath patterns of conformity, must be released by overcoming self-imposed limitations and acquired visual clichés. This is achieved by exercises which break through conventional patterns of thought rather than stringently disciplined ones which reinforce inhibitions.

Relevant Concepts

It has been said that one of the primary drives of human beings is towards order, that is, to perceive the environment as comprehensible and to make successful predictions about the future. To every situation a person brings an orientation which is not derived from that situation but already exists in the individual's perceptual powers or conceptual framework before he or she comes to that situation. Such an orientation works only because it filters out from the situation any data which is not relevant to the needs of the moment (Atchley, 1988; Even, 1987).

Bruner, Goodnov and Austin (1967) begin with the assertion that the environment is so tremendously diverse and we as humans are able to discriminate so many different objects that were we to utilize fully our capacity for registering differences in things and respond to each event encountered as unique, we would soon be overwhelmed by the complexity of our environment. In order to cope with the environment and change we engage in the process of selecting.

This process Atchely has called habituation (1988, p.242). It is learning not to pay attention. Habituation is vital in early childhood because it allows us to ignore most environmental stimuli and to concentrate our attention, and thus is an important prerequisite for learning. Habituation is a way of ignoring millions of small changes that occur in both self and environment. To the extent that people live in familiar environments and experience only very gradual changes in themselves, habituation may cause them to perceive very little need to adapt. Optimal habituation is somewhere between being so over-habituated that no adjustment seems needed and being so under-habituated that every small change seems to require attention. Habituation generally lowers the perceived need for attention and adjustment, and may increase with age.

It can be seen that successful employment of the orientation which the individual brings to a situation means that much of the data of the situation is ignored or suppressed. But since an orientation does not prepare an individual to deal with a particular situation but only with a category, or kind, or class of situations, much of the suppressed data may well be relevant. Moreover, every successful use of an orientation reinforces the tendency to use it again and to do so without correcting it by relevant data.

Most theories regarding the process of changing this status quo are variations on the social change model of Lewin (1951) whose main elements are unfreezing, changing and refreezing. The unfreezing represents the process during which forces acting on the individual are rearranged so that the person sees the need for change. The changing process occurs after the readiness has been established by the unfreezing and ideally should result in the internalization of the need for the new human performance. The refreezing stage represents the process by which the newly acquired behavior is integrated as patterned behavior representing the "new" personality characteristics which are consistent with the new behavior.

The concept of equilibrium is at the center of models of change. Once the equilibrium of a person is upset, once the individual has become motivated to change, he or she will seek information relevant to the dilemma. That is, the person will seek clues as to the kinds of changes to make performance and attitudes which will reestablish a comfortable equilibrium for the person.

Prigogine, the Nobel Prize Chemist, claims that transition to a higher order is universally accompanied by turbulence or perturbation. This definition of nonequilibrium rests on the postulate that an individual strives to maintain a state of equilibrium through a constant series of adaptive maneuvers and characteristic problem-solving. The necessity to adapt to changing circumstances constitutes a powerful motivating force for learning. Aslanian and Brickell (1980) refer to these changes in circumstances as "trigger events".

According to Argyris (1991), professionals, including adults in scientific occupations, embody the learning dilemma: they are enthusiastic about continuous improvement and often this is the biggest obstacle to its success. They are threatened by the prospect of criticaly examining themselves and the idea that their performance may not be at its best makes them feel guilty.

Thomas (1951) and others see crisis as a catalyst that disturbs old habits, evokes new responses and becomes a major factor in charting new developments. Crisis is by definition any social or personal situation for which there is no adequate ready-made answer. Situations are not crisis if normal behavior produces improvements. Crisis are dangerous, in part, because normal or previous patterns of response can make them worse. Crisis call for such things as paradigm shifting, accommodation, cognitive reconstructivism, or perspective transformation.

The role of discomfort in learning is that significant growth requires that the learner manages discomfort productively. To enable learners to attain optimal states of growth, discomfort-producing conditions need to be developed (Joyce, 1983). Thelen (1960) states, "The learner does not learn unless he does not know how to respond." He claims that investigation begins with "a stimulus situation to which students can react and discover basic conflicts among their attitudes, ideas, and modes of perception"(p.81). Art education can produce such a situation for adults and technology students because of its nature and approach. In the sciences facts, assimilation, and content make use of cognitive strategies and left brain thinking. Art, on the other hand, characterizes right brain, affective, and accommodation approaches which can lead to the discomfort or disequilibrium mentioned for these types of learners.

Interpreters of Carl Rogers frequently concentrate on his arguments for providing a safe place for learners to explore themselves and their environments. However, Rogers (1951) also emphasized that our natural tendency as learners is to confine ourselves to those domains in which we already feel safe. Adult educators have espoused the idea of making the adult learner comfortable. A major task might rather be to help the learners reach into those domains that are shrouded in fear - to help them become active seekers after new development.

Hunt (1971) stresses the relationship of the environment to development. If the environment is perfectly matched to the developmental level of the learners they are likely to be arrested at that level. Hunt and his colleagues state that if the environment is too comfortable or "reliable" the learners will be satisfied at the stage of concrete thinking where the ability to integrate new information and form new conceptual schemes is limited. While approaching development in a very different way from Thelen, Hunt states that discomfort is a precursor to growth. To stimulate learning and creative thinking, we deliberately mismatch student and environment so that students cannot easily maintain the familiar patterns but must move on toward greater complexity. In other words, the learners must be uncomfortable in a comfortable situation.

Summary

Vainly seeking order in a world of encroaching chaos, the eyes of the average man and woman have become immune to ugliness. Unconsciously they build up psychological and physiological defenses. Desensitized by this process, they depend less and less upon the sense of sight to criticize constructively and respond visually to the world around them. The structuring of the man-made world is increasingly dependent on aesthetic discrimination in selection, rejection, analysis, arrangement and manipulation of form. Alerted to these problems students of science and engineering will be in positions to complement the efforts of architects and city planners and industrial designers. An understanding of responsibility beyond professional borderlines contributes to improvement of the total visual environment. This is an extra dividend from learning in the arts by participation.

Of significant value in this educational investment is the influence it exerts on personality by contributing to the maturity of the individual. This maturation depends as much on a search for personal identity as on establishing professional identity. The creative nature of visual expression, the fostering of originality, promotes self-realization by its insight into nontechnical values, and develops critical inner standards. The expression of thought, attitude, and feeling in visual terms complements involvement with the impersonal language of measured quantities, operational symbols, and functional performance. At the same time it cultivates spontaneous responses and sharpens visual perception, both of which are essential to individual fulfillment and professional attainment.

Art education with these objectives transcends the vocational approach to art. It develops in scientific and technological specialists the power of visualization and aids in overcoming the delimitating nature of education with its dichotomy of thinking and feeling. In this era of technology and dehumanization perhaps we may hopefully predict an educational reality wherein visual and verbal literacy as well as intuition and intellect are synthesized.

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LOCAL AND REGIONAL CULTURE IN THE CZECH REPUBLIC

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A few words about the country I come from.

The Czech Republic is located in the central part of Europe and has population of 10 million people. It was established in 1993 after the Czechoslovak Federal Republic split into two independent states of Czechs and Slovaks.

The term "local and regional culture", which I have used in the title of my paper, represents a structure of cultural activities and both professional and voluntary cultural organizations, either public or private, in a particular community or region. It seems to me that this concept is a little broader than "adult education and the arts". I would like to stress that local culture should be viewed as a special means of social communication within the community.

What are our basic problems in this field and how are we going to solve them? First, I must take you for a very short walk through the history of the Czech Republic and the cultural development in our country.

During the Middle Ages the Czech Kingdom was a real power in the central part of the European continent. The Czech language was used as a literary and even diplomatic language.

In 1348, the university was founded in Prague.

At the beginning of the 17th Century, the Thirty-Year War ended the political independence and cultural advance of the Czech Kingdom. Noblemen and burghers were forced to choose between exile and Catholic baptism. The majority left and were replaced by Germans. Only the peasants had to stay.

The Czech language in its written form disappeared and was spoken only by villagers.

The Czech National Revival in the 18th and 19th Centuries focused on those forms of culture which were based on language. Literature and theatre came first. Professional activities, such as music, sculpture, painting, and sciences, originated only in the second half of the 19th century.

A broader concept of national culture didn't appear until the first years of the 20th century. It wasn't easy to find someone who could create such a concept.

During the 18th and 19th centuries, under the rule of the Habsburg monarchy, the newly developing Czech culture did not receive any official aid from Vienna. Very few sponsors, if I may use this modern word, could be found among the noble and the rich.

The resources for cultural growth came from elsewhere: Inscription above the curtains in the National Theatre in Prague reads "NμRODSOB" (meaning "THE NATION TO ITSELF"); it reminds us of the nationwide fundraising effort during which monies for building the theatre - and actually even rebuilding it after it burned down - were collected from among the people in the countryside.

Why is it so important? In my opinion, the nation suffered two major bad experiences which helped the Communist Party take over power in my country. One of those events I have just spoken about; the other originated in Munich in 1938, continued throughout World War II, and ended with the coming of the Red Army to Prague in 1945, while, ironically enough, American troops waited only 50KM away.

The two following phenomena formed local culture in the 19th century and even until the communist overthrow in 1948.

1) Local culture was based on the activities of civic organizations, societies, unions, clubs, and other groups. Cultural institutions were founded mostly in towns, while civic organizations flourished even in very small villages.

At this point I must clarify the population distribution in my country. The 10 million inhabitants reside in about 9,000 individual communities which constitute 5,000 administrative municipalities with elected bodies. Ninety per cent of the communities have less than 2,000 inhabitants. At the same time, the average distance between communities is only 2km, so it is quite easy to commute from any village to the nearest town.

2) Teachers traditionally played the leading role in local culture; they were active members of civic organizations, participated in founding cultural institutions such as museums, libraries, reading rooms, etc.

No wonder that the communists, when they took over, destroyed such a spontaneous system. Civic organizations lost their independence and had to become parts of the state cultural institutions or end their activity.

Teachers lost their social status and owing to lower and lower incomes teaching became a women's profession.

How did the communist regime influence the national culture? To answer this question is not so easy as it may seem. The regime set up many cultural institutions and provided a relatively strong support for culture, but often under the condition that its forms of artistic expression had to be ideologicaly correct. Those cultural manifestations which did not advance the ideology or even opposed it were suppressed. Still, there were many active groups of artists and intellectuals or just regular people who needed culture, and who took advantage of the situation.

Judging purely by that, however, we are not able to really analyze, and therefore, to understand fully the consequences of having lived under a communist regime. It is difficult to find particular examples of such consequences merely by studying today's post-communist society. Communism was to a great extent responsible for the deformation of normal human relationships. For instance, all factories, shops, small businesses, and financial centres were nationalized. Farms were forcibly collectivized, and private ownership was virtually abolished. I could continue, but I realize that life isn't just some ideological scheme, so describing examples cannot truly explain everything. People living under the control of a totalitarian communist system lived individual lives, had a larger or a smaller opportunity to fulfill their ambitions, including cultural ones. As I am now focusing on local culture, I must point out that various regional "cultural organizers" helped to regulate local culture after the November '89 revolution.

At this point, I'd like to summarize my statements concerning Czech culture with a few numbers and statistics of various cultural sites and cultural institutions which reflect cultural activity of the Czech people as a whole: it shows, for example, how many people attend cultural centres, borrow and read books from libraries, or are interested in other areas of culture. Of course, it's only a statistical summary, i.e. only a source of partial information. But it contains the most relevant and the most important data on cultural activity in the Czech Republic.

Before we go any further into this, it is imperative to point out two things: First, we needn't stress so much the importance of professional art, a field which is not limited to culture in smaller communities and is not covered by these statistics. Secondly, these statistics were compiled partly in 1988, partly in 1994.

Lastly, November 1989 reversed local culture. How?

> Ambitious and motivated young people, formerly active in culture, are now getting involved in politics and business. Both of these areas were mostly off limits before 1989. It is significant that both the President of the Czech Republic and the Chief of the Parliament are writers. This seems to be the tendency.
>
> The original interest in culture is being notably shifted elsewhere, and this has caused a decrease in the attendance rate of previously popular cultural sites in various communities and regions.
>
> The number of cultural centres open to the public has likewise decreased. Communities aren't certain where and how they should invest their money. At present, they have other priorities.
>
> This brings us to the question of the organizational agendas of local culture and its financeability.
>
> Culture is currently experiencing identity crisis. The important question now is how to give local culture a direction

Please allow me to make a few comments to the above-mentioned points.

I cannot stress enough the highly relevant issue of changing the positions of local cultural organizers. Another relevant point is the shift in priorities toward the activities of amateur, non-professional participants in cultural activities, and toward members of various amateur art clubs and unions and other interested sectors of the population.

The decrease in attendance of various cultural centres since the November '89 revolution, in some cases by as much as 50 per cent, has its pros and cons. But I must say that since 1993, the situation has considerably stabilized.

As to the problems of financing cultural activities, I'd like to re-emphasize that which has already been stated:

During the communist era, the state financed many of its own projects from the top. Financial support from subordinate authorities within smaller communities was only a part of the overall sponsorship coming from the state. As a result of this regulation, some art projects received more support than others, and like wise some communities were rich while some were quite poor.

Public financial support for culture and the arts in the 90's in this country can stand approximate comparison with that in the countries of the European Union. That statement is based on figures and statistics currently available. The 1995 budget of the Czech government allocates only .7 per cent to culture and the arts, while the budgets of districts and smaller communities allocate approximately 5 per cent.

In regards to the issue of public financial support I have to mention the intention of our government and our Prime Minister to allocate regular and stable subsidies from the state budget and other public budgets to social goods, including cultural services.

I should also mention that our government sanctioned the proposal of the Union of Czech Zoological Gardens to cover annual expenditures of Czech zoos related to their international cooperation from the state budget; that includes breeding programs, endangered species survival programs, etc. The cities, where zoological gardens are located, will finance development of the zoos' areas in the same manner as the rest of the cities' territories. Regional budgets will support education programs at schools and general environmental education programs.

Since I was involved in this process I can say that this decision from January 1995 is a precedent or a model for financing cultural activities and cultural institutions, a similar proposal on financing theatres will be submitted to the Parliament this autumn.

The structure of cultural institutions, mainly those that function as multipurpose clubs, has changed dramatically within the last few years. Some of these facilities which now function independently were once state-controlled organizations. Other clubs, of which there still aren't very many, operate under new rules and regulations, often as private firms or other types of profit-making business. This pays for many education programs, which offer qualifications demanded in business.

But in general, the emphasis has shifted from state sectors upon those of local communities, that now support 60 per cent of all cultural projects, and that work to obtain support from the public for these projects. At present, cultural projects, especially local ones, receive only small contributions from small businesses in the private sector, for whom donating funds means lower taxes. As a way of improving the situation of local culture as a whole, I feel that these cultural institutions, be they state run or community run, should be more selective when determining which projects deserve subsidising and which don't. In order to regain lost financial support for their projects, these institutions should not just seek support from the public, but also from alternative sources. So far, we don't exactly have a clear picture of what kinds of sources these may be. The involvement of the business sector in culture is still something new for us, but it has already began to take shape. I'm not referring only to privately owned art galleries, bookstores, cinemas, and so on, but also to such establishments as gambling halls, dancing halls, and similar facilities, where citizens no doubt spend much of their extra money.

I'd like to remind everyone that before November 1989, very few historical objects were set aside as monuments of culture under the protection of the state, and at present only half of these sites has been successfully restored to their original owners.

Now, I'd like to tell you more about why I'm here. Please, excuse me if you feel that this information is boring and unnecessary for you, but the fact is that there is no other way to get my point across. So, I would like to say more about the identity crisis of local culture of which I spoke earlier.

Until November 1989, there was no real cultural identity crisis. Officially, all cultural activity was expected to serve fully the interests of the Communist Party. In order to ensure that this happened, the state invested a great deal of money and resources. The officials were often very discriminating when selecting candidates for support. Cultural organizers and "creators" made sure that every kind of cultural manifestation which satisfied their conditions never lost contact with the outside world. As a result, many artists and intellectuals took their activities underground, while others left Czechoslovakia and went to live in exile. Before the '89 revolution, many people had to find ways to get around the system or to work within it.

The year 1989 was a turning point for us. It was then, when we truly began to realize that culture is just as valuable as, say, education. We may never even fully realize just how valuable it is to our lives. We understand that, in civic society, we all are active parts of the cultural situation we live in, and that our contributions to culture will influence the whole of any community or region.

Therefore, we should not just act as passive functionaries of some ideology. But it is not always so easy: not the least of current difficulties is the above mentioned reduction in financial resources available to culture.

We are becoming aware of the fact that we must once again recognize that the central state authorities needn't worry about regulating everything that goes on in the local cultural life within communities. The issue now is to what extent these activities done in the past by independent groups and volunteers within their respective communities could be done by them again. What should be the role of the non-profit sector?

To a great extent, much of what was done in the past could have been done by independent groups of volunteers within their respective communities, or by private institutions.

Thus arise the following questions: Does the state need to sponsor cultural projects at all? How many people need to be working at public institutions? How much financial support need come from public sources, if any? And of course, most importantly, who should decide these issues? State or local bodies? Most probably both.

Some of these questions I have just mentioned are in the process of being solved. Some, I hope, should be solved by the new laws on foundations and nonprofit organizations. Bills for both of these laws are to be submitted to the Parliament this autumn.

An extremely important issue regarding the identity of local culture concerns the manner in which people perceive culture.

One of the latest projects carried out by our institution (the Czech Centre for Regional and Local Culture) was a survey targeting residents of several dozen communities with population of under 2,000 inhabitants and of communities with population of 10,000 or more. We asked "What does culture mean to you?" Slightly over 23 per cent of respondents said that culture reflects the quality of human relations; about 22 per cent replied that culture is influenced by peoples' surroundings; about 21.5 per cent of respondents claimed that culture is determined by geography and by peoples' relationship with nature; finally, about 19.2 per cent of those questioned gave things like theatre, concerts, films, literature, music, etc as examples of culture.

The survey was not conducted in the majority of the communities with populations of more than 10,000 residents.

The results of the survey clearly reflect the specific situation of the post-communist society which I've already characterized. It helps us understand better the true context of culture, on both local and regional level, and of course, with regards to the specific historical situation of the Czech Republic.

What I mean is that above all, culture in all of its possible forms advances the society as a whole. Urbanologists, architects, technicians, economists, and all those involved in various types of planning, usually do not pay much attention to the cultural impact their projects will have on people. Nevertheless, their plans do affect the future advancement of a community whose inhabitants are at least somewhat aware of its history and traditions, and who - if they are smart enough - also know why they live where they do. If they care enough about their community, they will devote their time, money, and effort to make sure that their community or region is attractive to outsiders as well. For this reason the staff of our institution want to see to it that cultural programs in small communities receive just as much attention as those in large ones. This concerns particularly such types of cultural programs in villages and rural areas whose role as a vital part of master plans for the development of communities and whole regions has been recognized in many other European countries for many years already.

This effort is even more important in my country because we have to start from scratch.

It also concerns revitalization of wilderness in the vicinities of large cities and towns, as well as overall regeneration of the historical neighbourhoods of cities and towns. There are at least 232 cities and towns in the Czech Republic whose historical quarters are protected by law and which have been granted the status of National Historical Zone. We are currently attempting to ensure that cultural organizers have at least partial knowledge of the legal system, of territorial planning, and the like, so that they can better carry out their work. Our task is to provide information necessary for obtaining financial support for culture and the arts from government sources as well as from private and international ones. It is imperative to know one's way around in the free market environment; it is also necessary to be well versed in specific details, eg. to know when and how to pay taxes etc.

I think it would be a shame for cultural revitalization to be excluded from the projects of development of communities, both large and small. Ignoring the overall importance of culture would result in a real tragedy. These problems will not just go away by themselves, and organizers should not be satisfied with merely organizing concerts, theatre performances, or adult education projects. Above all, culture is an important component of human life even in the smallest of villages.

IF I CAN'T DANCE IT'S NOT MY REVOLUTION - CULTURAL ACTION IN SCOTTISH COMMUNITIES

Stan Reeves & Vernon Galloway, Adult Learning Project, Edinburgh

The Adult Learning Project is situated in a densely populated area of West Edinburgh. The housing comprises tenement flats of 2 or 3 rooms, built at the end of the 19th century to house the artisans and industrial working classes employed in the railway, engineering, brewing and distilling industries. Until the 1960s these industries employed thousands of people. Since then the industry has gone on, been mechanised, the houses rehabilitated, and the area is now populated in the main by more transient service sector workers and some remnants of the older community. Over the past 15 years, funded in a partnership between local authority and the local people, ALP has developed into a democratic learning community of over 350 people, who learn about aspects of their culture, and act together to affect it. It attempts a real marriage of Adult Education and Community Development. In this paper we will say something about the changes and problems faced by the people, particularly in relation to the culture of Scotland, and how the education/action programme at ALP addresses them.

Scotland: The context

Scotland is one of the oldest nation states in the world, its population is less than five million and falling. From the 10th century till the 18th century it stood at the edge of Europe, accommodating peoples from England, Ireland and the Nordic countries. In 1707 after centuries of fighting off the acquisitive desires of its many times larger neighbour, and half a century of economic disaster, a union was formed between the governments of England and Scotland. Over the almost 300 years since that event Scotland has struggled to retain its cultural autonomy in the face of overwhelming odds, and meanwhile the British State has created, and lost, the largest empire the world has ever seen. However in 1707 Scotland was left with its own legal, religious and educational systems which it retains to this day.

In the 18th century Scotland with its four universities was one of the most influential centres of the cultural development later known as "the Enlightenment" and made a major contribution to the development of western civilisation. In the 19th century it became a centre for massive industrialisation and suffered major rural depopulation through famine, clearance and mass emigration. In the 20th century, 2 million people left to seek a better life abroad. Since the Second World War we have experienced the most profound and rapid de-industrialisation, seeing levels of unemployment amongst skilled and semi-skilled workers, living in the housing schemes to which they moved as the cities were cleared of 19th century slums, rise above 25% and often as high as 40%.

We begin to see then a number of ways in which alienation is experienced. Firstly, from the land: Outside the industrial belt Scotland is one of the most sparsely populated areas of Europe with huge tracts of land owned by single families, 40% of whom can trace their ancestry back to the 16th century. Enclosure, clearance and emigration have emptied the land, created a wilderness, and laid it open to exploitation. Secondly, de-industrialisation has stripped many people of a sense of solidarity, creativity and purpose. And thirdly, the political agenda of the government in Westminster is opposed to the values and will of the majority of people in Scotland, groups of whom have made repeated attempts over the last 100 years to gain political autonomy.

"It may be slow, but Scotland would appear to be moving inexorably towards, the creation of a Scottish Parliament, if not outright independence itself. From the results of the recent local elections to the rumblings of discontent from the floor of the Scottish Conservative conference, the consensus that there must be constitutional reform seems to be gathering an unstoppable momentum.

(Vernon Galloway, The Scotsman, 17 May 1995.)

Over the past 15 years this growing sense of alienation has given birth to a renewed demand for political autonomy in Scotland. Their legitimate political demands having been frustrated, the people have turned to civil society as a site of resistance and renewal, and are finding a whole range of means of expressing their will in the context of the arts and community life. Thus the success of popular theatre companies, the publishing in Scots and Gaelic of new poetry and prose, renewed vigour in the visual arts and the huge revival of traditional music, song and now social dance.

The Work of the Adult Learning Project

ALP has enabled the local people to engage in these national movements of enquiry into identity and autonomy through its work in Gorgie/Dalry. The work of the Adult Learning Project has two main characteristics, a democratic/dialogical learning process and a culturally focused content.

The current programme "Making Sense of Scotland" was determined, democratically, through a six month process of identifying the issues facing the people of Scotland involving fifty local people (1988/89) and then developed from year to year by the ALP Association in regular seminars and meetings.

The ALP Association is open to all learners as the policy making body of the organisation. they organise a programme of educational events, study visits and social events seeking to make sense of the learning across the subject disciplines, and make it coherent in cultural context.

Over the years ALP has developed specific methodologies to create an atmosphere of partnership and enquiry within the learning group which places the student's experience at the centre of the process, while at the same time introducing new knowledge in a way that stimulates a critical and problem posing approach.

The current programme covers classes in Scots music, Gaelic, History, Women's History, Women's Studies and Democracy, exploratory programmes looking at the Land, and Scotland as a multi-cultural society, and self-programming groups in photography and creative writing.

The focus on cultural work is no coincidence but reflects the educator's responsibility to work with people to develop relevant curricula. Thus the work grew out of the projects recognition of the current debate in Scots society around identity, autonomy and the process of inferiorisation.

The concept of inferiorisation was one of the central concepts of Franz Fannon. He observed colonised people being subjected to a process of mystification. "Central to the process is a sustained belittling of the colonised culture which is depicted, by the colonisor, as impoverished, backward and inferior to his own culture". This process of suppression Paulo Freire calls "Cultural Invasion". "The more invasion is accentuated and those invaded are alienated from the spirit of their own culture and from themselves, the more the latter want to be like the invaders, to walk like them, talk like them". It is crucial that the study of these processes of culture inferiorisation, invasion and suppression be on the education agenda in Scotland.

What we hope to do in ALP is enable local people, through reflection and action to develop an informed, realistic, critical and active relationship to the culture of Scotland. The process through which people do this should, as far as possible within the limits of our methodological imagination, be democratic and dialogical.

The Scots Music Project

Following from a seminar in 1988 ALP initiated an investigation into the problems in the relationship local people had to Scots Music, for problematic that relationship is. Perhaps a little background may be helpful.

The traditional music, song and dance of any community is always full of echoes and traces of the economic, social and political changes that have occurred over time. It also contains within it remnants of previous cultures and other peoples who have influenced it.

Scotland has been settled by different peoples, all of whom have left their mark, but at the beginning of the 18th century the twin streams of culture were mainly Highland, Gaelic and Lowland Scots. From the Union of the Parliaments of England and Scotland in 1707 right through the 18th century and onward, the language of the lowland Scots ceased to be the language of all classes, high and low, and became the language of the poor. The rich repository of balladry held in the language was despised as irrelevant and vulgar. It was only the ascendancy of the concept of the "noble savage" and the idealising of the peasants as somehow simpler and purer, that led to the Edinburgh aristocracy patronising their own 'tame' savage: Robert Burns. Thus the promotion of some romantic, abstract, philosophical ideals led directly to Burns collecting for posterity, hundreds of the songs and ballads of lowland Scotland.

Meanwhile, back across the Highland line, evil deeds were afoot which were to change Gaelic culture dramatically. In the aftermath of the Jacobite uprising in 1745 it became a government project to make sure they were never threatened in this way again, and acts of Parliament were passed to emasculate the Highlanders by making it illegal to bear arms, wear Highland dress, or play the pipes. The Clan Chiefs were stripped of rights of jurisdiction over their people and began to "improve" their land. Thus began a long period of clearance and immigration to the cities of the south and all over the world.

It has been said of the Scots that they are forever singing songs of exile while still in their own country, but these must be echoes of the devastating sense of loss and betrayal experienced when people are forced from the land they had lived on for a millennium.

While the ordinary Highlander was cutting up his kilt and fashioning it into trousers, the British state decided these wild warriors with their skirling pipes would be useful in scaring people in faraway parts of the globe into handing over their land and natural resources for the building of the British Empire. Thus, while the laws proscribing Highland culture were not lifted until 1782, between 1751 and 1807 twenty-seven Highland Regiments were raised and army schools of piping were born. The music of the Gael was militarised, spontaneity was frowned upon; precision and order were the prime criteria for merit.

In the late 19th century after the near cultural genocide of the Gaels and the ridiculing of the Scots, Queen Victoria made all things Scottish fashionable. The music and dance was organised, patronised and made suitable for the drawing room, the concert platform and the competition hall. The music has always been presented in movies as quaint and faintly comic, ie, inferiorised and many Scots people are embarrassed by it.

A decision was taken at ALP to address some of these problems. We would set up a system of teaching, performing and promoting the music to adults locally which would give them the skills to express themselves in a different way.

The aim was not to produce competition winners or concert performers but to bring the music back into everyday use in the family or the community. We would encourage group learning and co-operation. We would develop a repertoire which removed some of the cultural invasion of the last century, go back to the older style tunes, songs and dances.

We would move people from the rigid orthodoxies of classical and military music, which had been so influential, and encourage a freer and more expressive style of playing, while respecting the integrity of the idiom and its defining characteristics. We would encourage people to play together in mixed instrumental groups, rather than the massed sound of fiddle and pipes, and to play from memory and by ear rather than be constrained by the idiosyncrasies of a musical director. In short we would try to rediscover and remake our own musical culture.

The growth of a phenomenon

In 1989 we set up our first four classes in fiddle, song, guitar and tin whistle - 60 people enrolled. We put on more classes in 1990 - 120 people enrolled in September, and by December the numbers had risen to 180. In 1991/92 we had 240 students and this year, 1994/95, we have 300 students in 22 classes taking up 340 places (some people do three classes).

The weekly programme has developed, and now includes fiddle, accordion, pipes, whistle, song guitar, mixed groups, social dance and step dance; catering for a wide range of abilities. This is the largest traditional music teaching programme in Scotland. Every term we run weekend workshops to which our students and the general public come, sometimes from distant parts of Scotland. We ran holiday workshops during the Edinburgh Folk Festival and groups of our musicians perform at concerts, at community festivals, in pub sessions, for older people and in schools. ALP runs monthly ceilidh dances in the town attracting sell out audiences of 400, and regular midweek dances. The Scots Music group has also promoted concerts featuring nationally important musicians. All this activity is co-ordinated by a democratic voluntary organisation of the students, a part time administrator funded by the Scottish Arts Council, and a quarter of an ALP workers time.

In Easter 1995 we launched a pilot project taking the music to secondary schools and recruiting young people between 11-18 for a 3 day school, along the lines of the Gaelic Feisan movement. It attracted 47 participants and is well on its way to becoming a second autonomous voluntary organisation.

Evaluating the success

Through discussions at the organising group, informally, and through formal evaluation processes, a picture has emerged of what are the most significant factors in attracting and maintaining this level of activity. The project addresses alienation in four important ways. Firstly, and most frequently, people said that a desire for more knowledge about and to feel more deeply connected to, the music of Scotland was being satisfied. This increased their sense of belonging and relatedness. Through the study and practice of traditional music they not only feel a sense of solidarity with others doing the same but also connectedness with people from the past. Non-Scots people in the project also valued this aspect and through a mutual interest in traditional music we have been able to collaborate with Asian and Chinese community groups.

Secondly, the dialogical teaching style and the feeling of being a valued part of ALP's democratic learning community, as well as being offered opportunities for action in the community, gives people a sense of real relatedness to their fellow students, their tutors, other people in ALP and the people they play for. Thirdly, there is a sense of being an important and successful part of a significant social and political movement.

Finally, the joy of moving from being a consumer of culture, to being a producer of culture, from object to subject is very significant. Learning a musical instrument, a new dance, or song and playing with others can have a profound effect on adults, freeing them from a sense of their own incompetence.

Conclusion

What has happened with Scots music in ALP is an exciting development but not inexplicable. Political, economic and social changes are not made easily in a culture, and when people legitimate aspirations are thwarted they will turn to the arts as a means of expressing their values and desires. The Arts in many cultures have been a harbinger of change and an expression of resistance to injustice and cultural invasion.

Traditional music throughout the world has performed these vital political functions. From Fado music in Portugal, Rebetika in Greece, to the culture houses in Nicaragua and the folk music of Latin America, people have expressed their resistance to repressive regimes. In Scotland the music was proscribed by law, militarised, 'Balmoralised', and trivialised but still sustained. In the 19th century a wave of religious fanaticism swept the Highlands and islands crushing instrumental music and dance. In one parish in Shetland, the Minister ordered a bonfire of all the fiddles, but one lad hid his and as the fire was burning composed a reel "Deil stick da minister".

This spirit of cultural endurance and creativity is the well from which the students in ALP draw sustenance.

PERSUADING THE POLITICIANS

Eric Robinson, Director, Scottish Arts Lobby

1) First to define the **work of a lobbyist.** Given the bad reputation of the word in a USA and Westminster context, as meaning use of money to mould political opinion in commercial interests, may I substitute the word 'advocate'

By **advocacy** I mean the raising of profile, the persuasion through sensible argument, the mobilisation of opinion - in our case in terms of the value of the arts in and to society.

Before exploring methods used to achieve these aims, can I briefly indicate why advocacy is of particular importance in the area of Adult Education and the arts.

2) The past two decades has seen radical changes in societies throughout the world:-

In the West:-

a) An ageing population; retiring earlier and with more leisure.
b) An unemployed population with enforced leisure.
c) Economic recession with less public and private spending power.
d) A retreat from social democracy and a return to the market economy.
e) The collapse of authoritarian regimes with reappraisal of political objectives.

In the Third World:-

f) Political independence sometimes linked to economic slavery.
g) Raised expectations as to what life can offer.
h) Desperate crises of poverty.

Throughout the World:-

i) A dramatic growth of technologies some malign, some benign.

3) Many of the above points are basic and will no doubt be made again and again during this Conference. I make them because unless arts in

education advocacy takes account of these forces it will risk being seen as marginal, trivial, selfish in its failure to recognise basic issues.

The advocate for the arts in education must demonstrate:-

a/b) That an ageing, early retired and unemployed population can defuse its frustration, gain confidence and self respect.
c) That the high private expenditure of the glut years was not an essential condition of enjoyment, but that higher public expenditure on the arts can be excellent value per capita in terms of a) and b).
d) That values inherent in the arts can challenge the worst excesses of the market.
e) That the arts provide the most resilient challenge to authoritarian regimes.
f) That central to national independence is cultural identity.
g) That life does have more to offer than the rat race of wealth getting.
h) That faced with life-threatening crisis other issues than the arts **are** more important.
i) That technological sophistication is not a substitute for the arts but can be harnessed in many ways to provide access to the arts.

4) So what tactics does the advocate deploy in securing recognition by governments that the arts in adult education are an essential part of the provision made by any civilised state for its citizens?

a) There must be a recognition of the potential influence if properly organised of all those likely to benefit from adult education. This means an independent organisation, the agreement to policy priorities and sustained action to press the arguments. **Politicians are impressed by numbers - especially if they include constituents.**

b) Political affiliation should be avoided, for the aim is to persuade politicians from **all** parties. This does not mean the absence of a political position endorsement of a particular party on specific issues at a particular time. **Politicians may respect an independent position but not a political label.**

c) The aim is to persuade, to get support. Politicians should be invited to experience the value of the arts in the communities they represent and to understand they may have social and economic benefits. **Politicians like examples to quote and arguments to support.**

d) Policies need to be formulated to feed into Party manifestos and government programmes. If perceived as their own idea, they are much more likely to succeed than if, in some crisis reactive way, they have to reverse a negative decision already made. **Politicians don't like to change their minds or admit they were wrong.**

e) Pressure needs to be maintained. Sometimes it takes years to persuade the political establishment. What they and their bureaucrats depend on is your inability to sustain the pressure. Eventually they may give way if only to get you off their backs. **Politicians bank on public apathy.**

f) Unity is essential. Whilst there will be different opinions which have to be resolved, it is vital that priorities are established, agreed and held to. **Politicians love division - it allows them to rule.**

5) This conference is a marvellous occasion to develop and co-ordinate political consciousness and consider how it can be harnessed to the cause. A worry though - the danger of any organisation is that it becomes its own justification and forgets its original raison d'etre. The little boy, reproached for not eating his porridge by being told that a thousand little children in China would love to have it to eat, responded by asking his mother to name him one. What we need to do in the Arts and Education is to remember the many individual examples as to how an adult life has been illuminated and transformed by access. That example quoted tellingly is as necessary as pages of statistics and closely argued policies.

TRADITIONAL SONG AND ARTISTIC RENAISSANCE IN THE MIDDLE YEARS

Sheena Wellington, Traditional Singer and Lecturer, Scotland.

(This paper was illustrated with taped and live song.)

"Since the beginning of mankind, the hours between the coming of darkness and the coming of sleep have belonged to the makers of music and the tellers of tales."

The human voice is the most complex, the most flexible, the most interesting and the most beautiful of all musical instruments. If we are fortunate enough to have the power of speech we can express every possible concept and all known emotions in a tone and timbre unique to ourselves. The well trained musician can listen to two excellent violinists and identify the players. Any person with normal or even slightly impaired hearing can distinguish between an infinite number of speaking voices.

This marvellous gift of voice can be used to speak, of course, but if we can speak we can also sing. Our first infant murmurings range effortlessly up and down the scale hitting notes from coloratura soprano to basso profundo. Sadly, this easy fluency, this spontaneous and joyful song, is all too often lost at a very early age through the imposition of adult prejudices and misconceptions. For let us be clear about one thing - we do not decide four ourselves that we cannot sing. This assumption is imposed on us by someone else WHO IS WRONG!

It is less common today than it was in my childhood for a teacher to suggest that a child mime while the others are singing. There is the realisation that voices mature at different rates, that there is no standard 'good voice' and it is more helpful to tell a child that he or she is a 'natural harmoniser' than label him or her as a droner. Perhaps encourage them to sing more softly, but do encourage them to sing, please.

As a teacher of traditional song I find that a considerable number of my adult students have been the victims of thoughtless discouragement at an early age. Many come to me equally imbued with a burning need to sing and a tongue tying fear of failure. They are from all walks of life, teachers, plumbers, retired clerks and cleaners, solicitors and bus drivers. Overcoming the "I'm not a singer" mind set which has possibly been building up over several decades can be hard work, but Scottish traditional song is ideal for the task and the rewards, artistic, educational and social, are worth the effort.

The human voice matures and develops throughout its life, and traditional singing being an expression of life's experience rather than a mere collection of notes and words. Traditional singers are generally at their peak between the fourth and sixth decade. Women singers in particular rarely hit their stride before the mid-thirties and some of our finest exponents did not sing in public until their fortieth birthday was a fading memory.

Although the skill and artistry required of a first rate traditional singer is as great as that needed in any other musical genre, the artform itself is uniquely accessible. There are songs to suit all ranges and qualities of voice, and the essence of the tradition where the singer recreates the song at every performance allows a heady artistic freedom.

It is, naturally, the intention that each individual student will gain a great deal from the course in terms of artistic expression, cultural enrichment and personal satisfaction. I must admit, though, that I never walk into a workshop or singing course without a thrill of anticipation because there is always the exciting possibility that a truly fine singer will emerge.

Faced with a group of keen but nervous students, the key is to start getting them to use the voice as soon as possible. There are many songs which are familiar to all - they need not at this stage be either Scottish or traditional - and a community singalong not only relaxes the students but allows the tutor to move quietly around assessing the individual voices. It is useful to record this. It is an aid to selecting suitable songs to teach and can be used in comparisons later to demonstrate to the class how they have progressed.

The second imperative, also within the first lesson, is to dispel the myth of the 'proper' voice, to prove that a good traditional singer does not require a two octave range and tones of unmitigated sweetness. It is equally important, mind you, to point out that tones which suggests that their owner had just had tonsils and adenoids removed by a drunk chimpanzee wielding a blunt axe are not necessary either. Listening to a carefully chosen range of traditional singers of varied styles with the tutor pointing out the distinctive features is an important step in encouraging the emergence of the unique individual sound.

At this point the first new material will be introduced, not at this stage any of the great ballads but something with an attractive tune and a coherent story, possibly "The Bleacher Lassie O'Kelvinhaugh". The song is sung by the tutor and the students record this for home study. The oral tradition is paramount and written musical notation is not used, but the words will be given out and the class will sing the song several times with the tutor to 'fix' the outline of the tune in their minds. The history of the song is given and it is put into its cultural and social context. A maximum of two songs are given at this time and the class is sent off with instructions to learn at least one of them for the next lesson.

It is important to reassure the students that solo performance is not mandatory. The aim is to encourage and engage and it is as important to create a warm, friendly and accepting atmosphere as it is to provide a wholesome variety of excellent songs. There are those who are ready to let the rest of the class hear them by week two, and a few, I have to say very few, who will only ever sing with the group. (It is often they, though, who have gained most from the class in terms of participation, social interaction and sheer pleasure.)

By the end of a standard eight week course the students will have learned some twenty songs including two or three of the Child Ballads, several from the literary tradition, some bothy ballads and work songs, good contemporary writing in the idiom and one or two comic gems. These and a few others specially chosen to suit their individual needs will be available to them on tape. The stories behind the songs, the folklore and the anecdotes, all part of this living and vibrant tradition, have been presented along with the music.

Most will have managed to sing solo in the warm and supportive setting of the class. Some will have been sufficiently encouraged to take part in a festival singaround or even do a floor spot in their local folk club. Others will have enjoyed their evening out, finding that the fun, the singing and the good company has helped them to cope better with work or domestic problems.

One of the most interesting, and initially surprising, developments from my singing courses - and I am sure that my experience is not unique - is that there appears to be a stimulus to a creative flowering in other art forms. In primary schools, of course, I expect the children to produce colourful 'Thank You' drawings and little poems, but it is immensely heartening and life-affirming to find fully fledged grown-ups suddenly showing me paintings, short stories and the outlines of their full-length novels all of which they have begun since starting to learn traditional song.

And, of course, they write songs, too, about everyday happenings, current events, childhood experiences and many a clever parody lampooning politicians and bureaucrats with a great deal of relish.

The personal development is also apparent. New friendships are made, singing sessions organised, Festival trips planned. A shy lady, tied to the home for many years looking after an elderly mother, gained enough confidence in her ability to tackle something new that she signed up for a College course. A stammerer, although not cured, was helped by finding that the stutter disappeared when he sang - actually a surprising number of very good singers have at some time had this speech impediment. Everyone can benefit in some way from practising an art at whatever level.

In many societies that we, assured in our comfortable arrogance and over-educated ignorance, label under-developed or primitive, artistic expression is not seen as something apart. Neither its creation nor its appreciation is regarded as the prerogative of an élite. We have paid a high price both in human and artistic terms for our insistence on regarding the arts as something separated from real life, instead of acknowledging that they are almost as essential to our well-being as food, clean water and shelter.

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SCOTTISH
COMMUNITY
EDUCATION
COUNCIL

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